musical
COURIER

RADIO ISSUE

Problems of a Radio Music Director

Television Hits Stride As Ban Lifts

FM Promotes Musical Culture

APRIL 1, 1948
25 cents

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MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation
119 West 57th Street, New York 19, N. Y.
Telephone CIrcle 7-4500 Cable Address: Musicurier

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Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 25 cents at Newsstands. Back numbers, 30 cents.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions (submitted at sender's risk) should be accompanied by stamped and self-addressed return envelope.

NEW YORK APRIL 1, 1948 No. 3169

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Do Radio Listeners Really Appreciate Good Music?

It has been all too evident that so-called serious music programs in radio have been on the downward spiral for some time. The onus for this condition is generally ascribed to economic post-war conditions which cause commercial sponsors, because of high taxes and the rising cost of overhead, to be in a skittish frame of mind about underwriting such programs.

Any radio producer can tell you that music programs are the most expensive shows to produce. The average cost of a series with a full orchestra, including talent, runs in the neighborhood of $750,000—no small sum in any corporation's calculations. Another obstacle is their low "listener ratings." If they register 5.1 it is considered a high average, while in comparison a presentation like Jack Benny's Show reaches 31.4, the series featuring Bob Hope 27.3, and so on down the list.

But the problem goes much deeper than the question of finance. It boils down to the premise that while there are many listeners throughout the country who like and tune in regularly on good music, the proportion to the size of the national population is small. It also is discouraging but nevertheless true that this group is inarticulate in expressing what they like and do not like to hear.

Radio station executives, for obvious reasons, give letters they receive from listeners on any program serious consideration. It is their yardstick in gauging audience appeal. Therefore the non-writing music lover arouses the inevitable adverse executive reaction. An example is found in the case of the Columbia Broadcasting System's Invitation to Music series, which went off the air in December after approximately five years. The broadcasts listed music that was new and difficult, or rarely performed older works. The talent roster included guest conductors and artists of international reputation. Over the years an impressive following was developed. When it left the air, incredible as it may seem, only one letter and a postcard were received in protest! It is this passivity or inarticulateness that is responsible for the present state of music on the air, since it shows grave unconcern by the very group that should actively encourage the best.

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Perhaps the conclusion to draw is that too few listeners are entertained by good music. It is a problem that must be faced by music organizations and clubs over the country and by the radio industry itself. It cannot be denied that radio in the past 25 years has performed a splendid and invaluable service in music promotion and education. Today American music broadcasts are superior to those offered by radio in other countries, with perhaps the exception of CBC in Canada and BBC in England. Although in those countries the variety of the fare is considerably less in quantity, the programs are on a par in quality.

Despite radio's past record in music—with a few notable exceptions—the industry seems content to rest on its laurels. Naturally, networks and stations are not in business "for their health" and must show a profit. But radio in its essence is literally the voice of the people. Its educational power and influence are tremendous, and vice versa, its effect can be equally deleterious. More and more, regrettably, programs are aired that are the extreme in banality, with an over-all format of commercial "plugs" that are offensive to any listener with a modicum of good taste and average intelligence.

A glaring example of this deterioration is the prevalence of "Give Away" shows, when prizes ranging from diamond rings, grand pianos, and costly furs to expensive tours are awarded to contestants in answer to simple questions—questions in which they are often so obviously prompted by the master of ceremonies that a school boy would have no difficulty in guessing them correctly. Frequently the prize winner receives not only one prize but the whole "works." Such broadcasts obviously instil an erroneous conception of values. Sponsors, however, have a responsibility—one they should welcome—to influence millions of people constructively by presenting programs which will be a credit to the principles which have made the country great, the haven of countless millions. Of course investments in radio advertising must have a return commensurate to cost. Nevertheless—how long is music to be considered a luxury and good music programs the first to be dropped from the air? This is a situation that calls for consideration and remedy. What to do about it?

W. A. T.

WHY THIS ISSUE IS LATE

The present issue of the Musical Courier arrives on the stands and in the mails later than the date of issuance because of the impasse in negotiations between the New York Employing Printers Associations and the International Typographical Union, which affected New York printing establishments for more than a fortnight, interrupting the setting up of type for both editorial and advertising matter.

RICARDO ODNOPOSOFF,
Argentinian violinist, who will give 27 concerts in the next seven weeks in Europe, is shown about to pin the flag of Norway to the velvet lining of his violin case where he has already placed the flags of some 30 countries in which he has appeared. Mr. Odnoposoff's current tour started in Oslo, where he played the Beethoven Violin Concerto. Just three days before, half a world away, he performed the same Beethoven Concerto in Cedar City, Utah. (Photo by Otto F. Hess.)

ON THE COVER

Alfredo Antonini, conductor of the Columbia Broadcasting System, is one of the most dynamic and versatile conductors on the air waves. He was born in Italy and, after being graduated from the Royal Conservatory of Milan, was engaged as a conductor at La Scala. Before taking up his duties there, he paid a visit to the United States and decided to make this country his home. Mr. Antonini has been an American citizen for a number of years, has been active in the radio field for twelve of these, and has been conductor of CBS for the past six years. During this time many prominent artists have appeared under his baton. He has been heard as guest conductor with major symphonies in Canada and will make his debut on July 1 with the New York Philharmonic-Symphony Orchestra at Lewisohn Stadium. (Photo by Voss.)

Vol. CXXXVII, No. 7
Whole No. 3169

MUSICAL COURIER. Published semi-monthly October to May inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

Sixty-Ninth Year
April 1, 1948

THE MUSICAL PARADE: TOPICS OF 1948

(Themes supplied by the staff and contributors, freely transcribed by Russell Kerr)

N. Y. Philharmonic will tour for a fortnight after 1948-9 season as well as for two weeks before it begins, led by Bruno Walter and Stokowski. . . . Hilding Rosenberg, the well-known Swedish composer, will visit the U. S. soon and will conduct his works with the Chicago Symphony as guest. . . . Nico van der Linden, Dutch composer, who recently was a guest in this country, lunched with Mrs. Eleanor Roosevelt, who requested that he present the MS of the Symphony he composed in memory of the late President to the museum at Hyde Park, N. Y. . . . Lili Boulanger Memorial award for 1948 will be divided between Paul DesMarais, of U. S., and Claudio Santoro, of Brazil. . . .

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Newport, R. I., this summer not only will again be a resort for America's fashionables but —at least for one weekend—will "make a definite bid . . . for honors as a music center," a recent bulletin assures us. As a result of three years' work by the Newport Music Club (Mrs. Joseph S. Giegel, president), during which it arranged a series by the Rhode Island Philharmonic Orchestra, a festival is planned in the Art Ass'n. Building, May 21 to 23. A children's program under Francis Madeira's baton opens the series on Friday afternoon. The next day the New England Opera Theatre, under Boris Goldovsky, will give a matinee production of Hansel and Gretel, and the same evening Mozart's Marriage of Figaro. On Sunday afternoon Goldovsky and his mother, Lea Luboshutz, violinist, will offer a joint recital. On Sunday evening Adele Anderson, coloratura soprano, will be guest soloist with the Little Orchestra Society, under Thomas Scherman.

Three scholarships will be awarded during the festival—one to the winner of a regional contest being conducted in the Western United States through the NFMC; the second to a winner from Rhode Island in the string division; the third for any field of musical instruction at Berkshire Music Center, Tanglewood, Mass., to a contestant from Newport. The awards will be financed by the club through the sale of collectors' items donated by musical notables. Gifts received so far include a pin worn by Helen Jepson in her debut in La Boheme; an autographed set of albums from Lily Pons; batons from Leonard Bernstein and Paul Whiteman, the original manuscript of I Wonder As I Wander by John Jacob Niles, and autographed by Gladys Swarthout; a folder of music written for her great-aunt, Catherine Hayes, from Helen Hayes: and the original manuscript of Sunrise Serenade from Frankie Carle.

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TONAL TATTLING.—Jeanette MacDonald is to star in Sun in the Morning, M-G-M's forthcoming film based on Majorie Kinnan Rawling's Mountain Prelude, playing "a concert singer who has lost interest in her career and has retired to the Carolina back country," and who is "rehabilitated" by the influence of a young boy and a dog. Sentimental? No, just the dear cinema. . . .

The Berkshire Music Center has awarded full scholarships this summer to three young South American composers, Hector Tossar Errecart of Uruguay, Pia Sebastiani of Argentina, and Edino Krieger of Brazil, including transportation, living costs. . . . "Sunspots Black Out Radio Around World," says a Times headline. In some cases this might not be altogether a catastrophe. . . .

Rome AP dispatches tell of an ovation received by Michael Tor, an American baritone, aged 30, of North Hollywood, Cal., who sang spirituals with the Orchestra of St. Cecilia Academy, under Willy Ferrero. (The latter was once a child prodigy conductor hailing from Portland, Me., but has lived for years in Italy.) . . .

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Something pretty sensational comes from Hollywood, where two gunmen invaded the home of Mario Chamlee, former "Met" opera tenor, and took valuables from Mrs. Chamlee and Mrs. Edward Arnold. . . .

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Don't be surprised to hear your favorite crooner obliging devoutly with Because God Made You Mine, or other breathlessly adoring ditties of the early 1905's. Petrillo has again affected the *mores* (musical) of the country, and—who knows?—we may be in for a Return to the Fireside, the Cosy Corner, and the Croquet Set.

OPERA STARS WED.

Contralto Winifred Heidt and Eugene Conley, tenor, both members of the New York City Center Opera Company, cut the cake after their recent marriage at the home of friends in Chicago.

Things have become so hectic in the game of Symphonic Musical Chairs in these States that a New York daily newspaper expressed gratification, mingled perhaps with a tinge of surprise, that so many of this year's appointees to new conductor's posts will remain for another season—Thor Johnson in Cincinnati, Joseph Wagner in Duluth (2 years more), Maurice Abravanel in Salt Lake, Fritz Mahler in Erie, Pa., etc.

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HEARD AND NOTED.—The University Women's Chorus of Oslo, Norway, arrived on March 19 for two months' concert tour of the U. S. It is conducted by a distaff batonist—Agnes Brevig, and will appear at Yale, among other institutions. . . . Carnegie Hall "Pops" are scheduled to open their third season, May 1, and run for 36 consecutive nights. Ernest Anderson, who has impresario'd many jazz concerts with success, will be the new manager. . . .

Roman Totenberg, violinist, has come forth as champion for the so-called "Bach" bow, one with loose hairs which enables the player to execute elaborate figuration with greater ease and which he demonstrated to the press and others at the "Met" Museum of Art on March 16. . . . Covent Garden has "upped" its prices for Tristan and Die Walkuere with Flagstad, and is adding La Traviata to its repertoire, with Elisabeth Schwarzkopf, the Vienna Opera soprano, as Violetta. . . .

Jarmila Novotna reported under consideration for a leading role in a new Cole Porter show based on Taming of the Shrew. . . . Entertainment and dinner of the White House Correspondents' Ass'n. in Washington lately offered such attractions as Spike Jones' dance orchestra and Margaret Truman's soprano voice. . . . Roy Harris was awarded a citation as a "distinguished citizen" by Gov. Lee Knous of Colorado, where the composer now makes his home. . . .

WQXR's musical quiz show, Much Ado about Music, has had some eminent guests from the tonal profession lately—including Marion Bauer, Erich Leinsdorf, Isaac Stern, Alexander Smallens, Astrid Varnay and others. . . . John Creighton Murray, American violinist, perhaps the last (and a favorite) pupil of Bronislaw Huberman, who played at that violinist's obsequies in Switzerland, has been appearing with leading European orchestras and will tour here under NCAC soon. . . .

Twelfth annual Three Choirs Festival at Temple Emanu-El in New York (Lazare Saminsky, musical director) was held on April 9, 10 and 11, and featured this year "Songs of the Northlands and America," with some noted guest conductors. . . . First noonday concert of recorded music at the N. Y. Public Library (42nd St. and Fifth) took place in the Lecture Room March 10. Philip Miller, first assistant in Music Dept., playing some Bach, Stravinsky, Britten and Teyte French airs. This laudable feature may—and should—be continued. . . .

Erna Sack, the German coloratura, who sings higher than almost anybody, has been touring Canada with great acclaim, but it seems the U. S. can't be induced to O. K. her entry—as yet. . . .

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ORCHESTRA JOTTINGS.—Clemens Krauss, the Viennese conductor, has been batoning recently in Buenos Aires. . . . Erich Kleiber was to conduct Beethoven's nine Symphonies in three concerts with the Brussels Philharmonic. . . . In the latter city there was heard a concert version of the second act of Tristan, with Flagstad, Torsten Ralf and Elisabeth Wysor, conducted by Dobrowen. . . .

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A program booklet contains the rather startling information that "Last Monday was 'D-Day' for the Friends of the Cincinnati Symphony." Not shooting it out, understand, just intensifying the drive for funds.

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Rudolf Serkin and his family live in a house on a hill in Guildford, near Brattleboro, Vt., from whose windows they can see three States, and the children go to the local one-room school. Soon after he settled there, the noted pianist gave a benefit concert to clear $1,200 for a new school piano. Giving a joint recital with his father-in-law, Adolph Busch — well attended despite a record New England snowfall—he more recently helped to realize $3,800 for the new Marlboro College. . . .

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The "Met" is on tour—interrupted for Holy Week special performances in its home city. We don't envy the official who has to "correlate"—as the pundits say—the armor of Bruennhilde, Wotan's eye patch, AND the nautical gear of Peter Grimes—not to mention Rigoletto's sack and Carmen's pack of cards. Perhaps the problems of storing all this led to another decision.

The "Met" has purchased a new warehouse for storage purposes. But don't get up any premature hopes that a few of those Verdi warhorses are going to be retired. . . .

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Opera is a bloody trade; its strategems are fearful.
What some composers will not do
To make subscribers tearful!

"Hawaii Calling!"

—Radio in the "49th State" Offers a Rich Field

By BEN HYAMS

Honolulu

Radio Row in New York and Hollywood's Sunset-and-Vine may have their Hawaiian counterpart in Kapiolani Boulevard, the broad highway in Honolulu where most of the islands' five principal radio stations are ranged in fairly close order. By a coincidence, Kapiolani, the name of an Hawaiian queen, means "the arched heavens."

Radio in Hawaii has passed the quarter-century mark. Appropriately enough, at the entrance to the boulevard of "the arched heavens" stands the pioneer station, KGU, which began operations May 11, 1922. KGU is the NBC outlet in Hawaii and is housed in the building of The Advertiser, the newspaper that owns it.

Second oldest station is KGMB, the Columbia affiliate, located about a mile farther out on Kapiolani Boulevard towards Waikiki Beach. Since the spring of 1947, KGMB has faced a competitor just across the road. This is the fledgling ABC station, KULA, newest of all, and already the most powerful in the territory, with 10,000 watts.

The remainder of the younger stations are Mutual's KHON and the independent KPOA. KHON is the key station of a territorial chain called, almost inevitably, the Aloha Network. Stations on three other islands of the Hawaiian group are hooked up with it. The only other station with pretensions to local network operation is KGMB, which has a subsidiary on the big island of Hawaii. (Honolulu, with its historic Pearl Harbor, is on the island of Oahu.)

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As four of the five major stations are network affiliates, "the arched heavens" are more often lighted by the stars of Broadway than a luminous Hawaiian moon. Dialers searching for a tranquil guitar are more apt to encounter the likes of Charlie McCarthy or Arthur Godfrey. Or they may share the soapy joys and anguish of Mary, her husband John, and The Other Woman, who is roaster-fresh, filled with sudsy, baked-in goodness and contains, of course, lanolin.

It offers a commentary of its own that the islands' two most popular shows, according to a recent analysis, were the "Lux Radio Theater" and a merry local amateur program called "Everybody's Hour." With only two exceptions, every one of the remaining 23 shows rated was a whopping network commercial. The exceptions were the programs of Midori, a Japanese girl singer, placing 16th, and Andy Cummings, popular Honolulu band leader, ranking 20th.

All the big-time mainland productions are sent, not by short-wave, but by transcription. This eliminates the hazards of short-wave reception, cuts costs and logically overcomes time zone differences. Hawaii's broadcasters and advertisers are so fond of playing records, however, that even many island programs are recorded and put on the air later. Radio men who itch to throw cues in a crowded studio and worry a stop watch are acutely frustrated.

One notable outward-bound program bucks the great tide of incoming broadcasts. This is the old-time favorite, "Hawaii Calls," which is staged before an audience of bathers on Waikiki Beach and carried to some 400 Mutual stations in North America.

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There is a wealth of music on the Hawaiian radio, even though one scarcely ever sees a musician. Both the NBC and Boston Symphony Orchestras are heard, but not the New York Philharmonic-Symphony, which was dropped after the war. Virtually a whole evening is set aside for the Metropolitan Opera on Monday nights. As a point in favor of transcriptions, it must be said that this is a more desirable time than the Saturday matinee customary in the East.

The monthly concerts of the Honolulu Symphony Orchestra, normally played on a Tuesday evening, have been recorded and broadcast another night about the same time.

A number of local business houses sponsor recorded symphony hours. While in Hawaii on leave from CBS in New York, the writer is serving as director-commentator of such a series on Sunday nights, the American Factors Music Hour. Letters from listeners are often signed with such names as Iwanaga, Seki, Kam, Ching.

One station plays symphony records uninterruptedly during the late hours nightly, after the manner of New York's WQXR. Unwary engineers sometimes play manual albums in automatic sequence, with whimsical results. At such unorthodox times, listeners must attempt to follow a hopscotch design of jumbled symphony sides, or hear Mimi restored to vigorous life a moment after expiring pathetically in Rodolfo's arms.

BEN HYAMS,
in his Hawaiian role as commentator of the American Factors Radio Hour. Mr. Hyams' article on the radio *mores* of Hawaii gains added timeliness from the fact that there has been much discussion of a legislative measure to create that territory the "Forty-ninth State of the Union." (Photo Hawaii.)

Ben Hyams was with CBS for 13 years, between 1934 and 1947, when he left on a year's leave of absence to go to Hawaii. During six of those thirteen years he was the brilliant script annotator for CBS' musical broadcasts, including the New York Philharmonic-Symphony, the Philadelphia and CBS Orchestras, "Invitation to Music," the Eileen Farrell song series, and a large number of distinguished musical series, including the Budapest and Dorian String Quartets, the British-American music Festival, and the Szigeti Mozart Violin Sonata series.

Hyams, who was born in Brooklyn, combined in his work the qualities of a good newspaperman and a sensitive music-lover. He served, before coming to CBS, on the Brooklyn Eagle and the New York Post, being music critic on the first-named. He taught himself the piano at an early age, and later privately composition and harmony. An avid reader, and an ingenious researcher into the less familiar realms of musical history, he was particularly well suited to be annotator of the "Invitation to Music" series, on which he also acted as commentator. His discussions on the air of unfamiliar and difficult music did much to increase the listeners' appreciation of the programs.

WAIKIKI BEACH BATHERS JOIN SPECTATORS
in the Banyan Court of the Moana Hotel to watch a broadcast of "Hawaii Calls," short-waved by KHON to the Mutual network. Below, Sally Kim, one of the students competing for two music scholarships in a contest conducted by the program, "The Voice of Young Hawaii."

A program for 'teen-agers called "The Voice of Young Hawaii" is offering two music scholarships in a contest open to student artists. The Royal Hawaiian Band, of course, is a fixture of these balmy airwaves.

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Local entertainment, when it spins itself loose from the turntable habit, ranges between extremes of sophistication and utter *naïveté*. One may hear a string trio from the Academy of Arts, or a lecture on "Tendencies in 19th-Century American Art." Or one may eat his breakfast papaya while listening to a fellow called Moki reciting, in redoubtable pidgin English, the adventures of his mythical "Auntie Piila," who "ride da surf board for relax."

Pidgin is the comedy dialect of the air as it is of the islands. Several entertainers have won great popularity with it, including Moki, the famous Hilo Hattie, Clarence Dyson, and others. One lad calls himself Burlingame Kamakalowelowe, Esq. Another is known as Mahealani Mei Letman, "mahealani" being "the fourteenth Hawaiian moon, good night for go fish, for plant crop and for make love." The whackiest comic is one "J. Aku-Head Pupule," meaning "Fish-Head Nuts," who speaks his English straight and seems to give his listeners pleasure by ribbing them.

People in Hawaii neither wear grass skirts nor live in thatch huts, and they mostly all talk English, even though some of it is pidgin. A member of the legislature here amusedly shows a letter he received from a merchant in the States who apologized for not writing his letter in Hawaiian and hoped it might be translated!

Nevertheless, older generations of Chinese, Japanese and Filipinos like to hear their native tongue spoken and sung over the radios they bought from local advertisers. In spite of recurrent protests from "haoles" (whites), most of the stations allow them liberal time for programs in their own languages.

•

The mixture of Orient and Occident in Hawaii's population accounts for much of these islands' appealing personality. In a city where there is a Happy Hotel, a tailor shop operated by Hook On, and a department store that requests "persons without shoes" to use the stairs instead of the escalator, radio can scarcely remain aloof from this factor. Besides, the entertainment put on by Orientals, often with intriguing native instruments, has a quaint charm that even Western listeners find irresistible.

In at least one case there is a special reason for obliging a national class. Most of the Filipinos are imported workers in the pineapple and sugar fields, a center of labor-management controversy. Industry groups undertook an exhaustive survey of the preferences and listening habits of plantation families, even determining exactly when workers customarily got home from work, took their baths and went to bed. Programs giving them just what they want when they want it, in their own dialects, are candidly planned in the interest of personnel relations as a counter-offensive against union activity.

On the other hand, a prominent radio executive stated the opinion that the Filipinos did not come to Hawaii voluntarily but were brought over to work on the plantations. Having helped their employers to make fortunes, he said, they should be entitled to radio programs of their own.

"Versatile" Is the Word for Fare at Sign of "Arched Heavens"

AS CHOTZINOFF SEES IT . . . .

(Photo by Roy Lee Jackson)

By SAMUEL CHOTZINOFF

The lot of the Manager of the Music Division of a radio network, which is mine, is very much like that of Gilbert's policeman. It is definitely not a happy one. At any rate it is happy only occasionally. It is happy, for example, come Saturday evenings, 6:30 P.M.-7:30 P.M., when the National Broadcasting Company's Studio 8-H is filled with a capacity audience, and Mr. Toscanini steps out on the stage to deafening applause, looking spry and energetic, and quite belying his 81 years. At that very moment a smile of great satisfaction comes over the face of the Manager of the NBC Music Division and he glows with pride at the thought that his company has made possible what all music lovers agree is the greatest musical experience to be had in our time.

For this is the Tenth Anniversary of the Maestro's broadcasts with the National Broadcasting Company, and these ten years have written a chapter in the musical life of New York, indeed of the nation, that will remain unique in our cultural history. One remembers the highlights of this tenure; one recalls the unparalleled interpretations of the classics, the amazing radio performances of Fidelio, Orfeo, La Boheme, La Traviata and the more recent Otello. What the broadcasts of these operas have meant to a generation that is essentially too young to remember Toscanini at the Metropolitan is evidenced by the appreciation of critics and the less learned adulation of the great public as expressed in thousands of letters. The Manager of the National Broadcasting Company's Music Division cannot help feeling satisfaction at the thought that not even the highly artistic and non-commercial B.B.C. of London can boast of a Toscanini in such variegated programs.

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On the happy side I might also put down the preliminaries of these broadcasts—the consultations with the Maestro, the choosing of the repertoire, the extraordinary rehearsals. I sometimes think that the rehearsals are indeed more fabulous than the performances.

The Maestro sits at his piano for an Otello rehearsal and the cast is grouped around him. It is perhaps the moment when the evil efforts of Iago have induced a brawl which implicates Cassio, and the unsuspecting Otello interrogates his lieutenant on the meaning of the fracas. The crafty Iago begins his explanation with the words *"Non so"* (I don't know). Mr. Valdengo, the Iago sings "Non so" and the Maestro stops him. *"Caro amico,"* he says to the anxious baritone, "the words are simple, but the meaning you have to convey is most complicated. In these two words *'Non so,'* you must indicate that you really know what has occurred, that you fear that Cassio was at fault and that you hesitate to let Otello know your fear. In that *'Non so,'* you must convey to Cassio that you are his loyal friend, and to Otello that you are struggling to be fair, yet at the same time to do your duty. Now try."

Mr. Valdengo tries, but hasn't got it yet. The Maestro says, "Now listen to me." The Maestro's face suddenly assumes an air of crafty innocence, of feigned dubiety. He pauses a second as if in extreme perplexity and then the *"Non so,"* sung in a cracked voice seem the very words appropriate to Shakespeare's and Verdi's villain. Over and over again the Maestro goes over this scene. Valdengo finally "gets it." But it is only an approximation of what the Maestro so easily conveyed.

For weeks and often months these rehearsals at the piano go on. All the dust-worn traditions of the opera are ruthlessly thrown overboard. The printed score is the only authority. The meaning of the clearly enunciated text is the only cue to the vocal nuances.

Above all the Maestro demands emotional sincerity. "I can tell by your face you are not feeling what you ought to. If you feel sincerely your look will show it." At one moment he rises from his chair, goes to his bookcase and comes back with a copy of Hamlet. "Hundreds of years ago Shakespeare wrote down what you must do." He reads to the assembled cast Hamlet's advice to the players. The rehearsal is resumed. And now Ramon Vinay, the Otello, cannot find the proper nuance for the exclamation "Ah!" wrung from him by Iago's first insinuation of Desdemona's infidelity. Mr. Vinay's "Ah!" is explosive and it does not please the Maestro. "You must not shout." Then he says, "It must come from the inside of you—so!" And the Maestro utters an "Ah!" so despairing, so deeply tragic, as to make us all feel that we are in the actual presence of the suffering Moor. We are witnessing "Theatre" in the loftiest sense.

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And now for the less roseate aspect of my job. A tiny minority of listeners and an even tinier minority of critics refuse to realize that the world's largest radio network is obliged to operate in the interest, convenience and necessity of the public at large. While it is true that the NBC Symphony concerts are heard weekly by from five to seven million listeners, it is also true that the needs of the thirty million who do not listen must also be served. Indeed, if those thirty million were not served, we would not have the considerable wherewithal required for a Toscanini and an NBC Orchestra.

Our programming, therefore, must take account of a great many needs. Since the hours for broadcasting are limited, our problem is so to arrange our schedule that all these needs are reasonably attended to. We must not, for example, stress serious music at the expense of drama, which has proven to be the more popular form of entertainment. Nor can we neglect the dissemination of news and the forum discussions so important to these critical times.

Obviously, it would be too much to ask that the public acquaint itself with the very considerable problems of a radio network. Still, it is surprising to find that some people offer their own listening habits as a yardstick for network broadcasting. Mr. Jones writes in to protest against the change of time of the NBC Symphony. It is his habit to dine at that time. When the Symphony was broadcast on Sunday evenings at 5:00 p.m. there were protests from other Joneses who objected to the proximity of the New York Philharmonic and NBC broadcasts. Some years ago we put the NBC Symphony on Saturday nights and some people objected that the broadcasts interfered with the traditional American Saturday night "out." It would seem that no matter when we schedule the Symphony some listener, somewhere, will have to forego his cocktail, his dinner, his game of bridge or his night out. And yet when Mr. Toscanini goes to Bayreuth or Salzburg to conduct, thousands of Americans follow him there at great expense and much inconvenience.

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The American system of broadcasting, like democracy, is not perfect; but also like democracy it has the very real merit of satisfying the needs of the majority without neglecting the aspirations of minorities. Even if one has to forego an occasional cocktail or postpone dinner a while (if you live in Chicago, Denver or Los Angeles you can even have your dinner on time), the sacrifice is certainly small compared with the privilege of listening to a Toscanini. I am fairly certain that the English, the Italians, and even the Russians would accept the great maestro and the NBC Symphony Orchestra on their radios at any hour without a murmur.

On second thought the lot of the Manager of the NBC Music Division is quite a happy one, as, notwithstandnig a few dissidents, is that of the radio public of America.

"How to Be Manager of the Music Division of the National Broadcasting Company"

PLANNING BENEFIT FOR NEW YORK INFIRMARY.

Members of the concert committee assisting Mrs. David Sarnoff in plans for the Toscanini-NBC Symphony benefit concert for the New York Infirmary at Carnegie Hall on April 26 discuss further promotional activity. L. to r., George Marek, vice-president of J. D. Tarcher agency and music critic of Good Housekeeping Magazine; Constance Hope, director of Red Seal Artists Relations for RCA Victor; Samuel Chotzinoff, musical director of NBC, and Alan Kayes, publicity manager of RCA Victor Records. (Photo by Ben Greenhaus.)

Samuel Chotzinoff's career was launched when he heard piano music coming from a tenement window as he went home from school on New York's lower east side, and inquiry revealed that he could secure lessons from the woman teacher who was playing for a dime a week. He first acquired a piano at 14. Later, a dentist agreed to give Chotzinoff a year's fee in advance for teaching piano to his son and daughter. He took several music courses during his days at Columbia University. When Efrem Zimbalist was about to leave London for his first American visit, he had a friend ask the Columbia music department for assistance in finding an accompanist. The violinist, on his arrival, heard Chotzinoff, whom they nominated, and that was the beginning of a long association. Later he became accompanist for Jascha Heifetz, and they toured together for four years. He also served as piano assistant to Frieda Hempel and the late Alma Gluck (Mrs. Zimbalist). In August, 1924, Chotzinoff published his first music criticism—a feature-length Vanity Fair review of the world premiere of Gershwin's Rhapsody in Blue, played at a Paul Whiteman concert (the work, which became so famous, was also played by Toscanini and the NBC Symphony last November). He wrote many articles for magazines, and in 1925, when Deems Taylor resigned as music critic of the New York World, Chotzinoff succeeded him, serving for five years. In 1934 he joined the New York Post in the same capacity, and remained until he decided to give his full time to the National Broadcasting Company after serving for several seasons as commentator for the winter concerts of the NBC Symphony Orchestra.

Chotzinoff's affiliation with NBC goes back, however, to 1936, when he was commissioned by David Sarnoff, chairman of the network's board and president of RCA, to visit Toscanini during his semi-retirement in Italy and induce him to return to the U. S. to conduct a symphony orchestra to be specially created for him by NBC. The NBC Symphony was the result of this historic visit. In Chotzinoff's present capacity as director of the NBC music division, he has many executive duties, but he still handles the microphone at each Sunday concert of the orchestra. He is author of a novel, Eroica, based on the life of Beethoven, and co-author of two plays, Honeymoon (written with George Backer) and Wunderkind (with Gretchen Finletter, a daughter of Walter Damrosch). He is married to the former Pauline Heifetz, sister of the violinist, and they have two children, Blair, 16, and Anne, 12. He is also affiliated with the Chatham Square Music School, an endowed institution on the lower East Side, where talented young people from 4 to 21 are aided in their musical careers.

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Emanuel List
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Paganini Quartet

Pasquier Trio
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Lucie Bigelow Rosen
Thereminist

Artiss de Volt
Harpist

TELEVISION GETS INTO ITS STRIDE

By DR. ALLEN B. DuMONT

Predictions are not a habit of mine. I have no crystal ball, I'm no reader of tea leaves, and I have no pipe line to the future.

However, in regard to television, I'm willing to make, not one, but two predictions: during 1948 television will be the fastest growing industry in the United States; and in five years television will be among the ten top industries in the country.

These predictions are a projection of television's recent accomplishments, are based on figures that tell, better than anything else, the phenomenal growth of television during recent months.

At the end of the war there were about 10,000 television receivers in use in this country. Today, and I'm being conservative, there are almost 300,000.

If we set manufacturers complete our plans, and there is no good reason to doubt that we shall, by the first of next year one million receivers will be installed in U. S.

Sports Only Part of Program

I should like to take advantage of the opportunity offered by this article to sandbag a fairly popular misconception regarding television programs. Because of the publicity given to television broadcasts of the World Series and championship fights, a good many people believe that sports programs pretty well monopolize television program schedules.

DR. ALLEN B. DuMONT
(Photo © Fabian Bachrach.)

Dr. Allen B. DuMont is president of the Allen B. DuMont Laboratories, Inc. The six divisions of this company are: research, cathode-ray tubes, cathode-ray oscillographs, television receivers, television transmitters and the DuMont television network, which includes the pioneer New York station WABD. DuMont Laboratories is the only company devoted solely to television and actively engaged in all phases of television.

Such, simply, is not the case. As evidence, let us quickly run down a week's program schedule on station WABD, key outlet of the DuMont television network, situated in New York City.

Mondays through Fridays the station offers viewers a detailed weather report with graphs and charts, prepared by the U. S. Weather Bureau; the "Small Fry Club," a program for children; a news program from Washington which includes interviews with leading Washington politicos; and a general news program prepared by International News Service and International News Photos.

In addition to these daily programs, there is a wide variety of weekly programs:

"Original Amateur Hour" is an hour long variety show produced by the staff of the "Major Bowes Amateur Hour," for many years well known to radio listeners.

"Court of Public Opinion" is a public information program. The format is based on a court of law, but instead of persons, political and social ideas are placed on trial. Leaders of national renown appear on this program to testify for and against the ideas, and to face stiff cross-examination at the conclusion of their testimony. At the close of the program, a jury of 12, selected from the audience, renders a verdict.

"Rainbow House" is a teen age series, featuring singing, dancing, sports, forums, hobbies and short drama skits, all performed by teen agers.

"Television Fashions on Parade" is a combination fashion show and musical comedy. Six or seven sets are used on each program and a cast of 35 to 40, about half of whom are Conover Cover Girls.

"Charade Quiz" is a television version of the old parlor game charades. A board of experts tries to guess charades performed by a group of actors. Suggestions for charades are submitted by the audience.

Great Diversity of Fare

These that I have mentioned are just the high spots. WABD's weekly bill of fare includes a great deal more: dance, music, various types of news programs, a series devoted exclusively to photography, and films.

And, of course, special events, which vary from pictures of disasters such as fires and floods, to speeches by the President.

Bear in mind the above is an outline (exclusive of sports) of the weekly program schedule of *one* station, and 19 are now on the air.

These stations are distributed as follows: New York has 3, Washington—3, Philadelphia—3, Los Angeles—2, and the following cities each have one: Chicago, Detroit, Baltimore, St. Louis, Schenectady, Cincinnati, Cleveland and Milwaukee.

By the first of next year, instead of 19 stations, there will be 60, or maybe 70, scattered from Dallas to Minneapolis, from Providence to Seattle.

ONE OF THE CONTESTANTS

on the "Original Amateur Hour," sponsored by Kaiser-Frazer Corporation and broadcast Sundays, 7 to 8 p.m., by the DuMont television network. The programs originate in the studios of WABD, New York, key DuMont outlet. The series is produced by the original staff of the "Major Bowes Amateur Hour," for many years well known to radio listeners. The picture was taken during an actual video broadcast.

Vastly Growing Audience

Today about 1,500,000 watch television. By the first of next year the television audience will be somewhere between 5 and 7 million.

And that's just a beginning; 1948 will be the television industry's first big year of many big years. We see ahead a billion dollar industry employing 700,000 people, maybe more.

And I am convinced that the booming growth of the television industry will be a stabilizing factor in our country's economy. The employment television provides and the wealth it creates will help keep America the prosperous country it is today.

Lifting Music Ban Biggest Boon to Television

James C. Petrillo's lifting of the ban on the use of musicians in television programs "removes the greatest obstacle in television programming" and "will result in the public's enjoying television programs heretofore unimagined," according to G. Bennett Larson, director of television for the Philadelphia Bulletin Station, WCAU-TV. Not only will the quality of programming be raised immediately, says Larson, but set purchases should skyrocket now that the shackles have been taken off the industry.

The WCAU-TV Director pointed out that receivers are being installed in the Philadelphia area at the rate of about 2,000 a month, and that it was his belief that purchasers soon will be clamoring for sets beyond the productive capacities of manufacturers. Larson revealed that, in his opinion, the quality and interest in television shows would be so great in the months immediately ahead that homes without them will become as rare as those without AM radios.

"We used to hope that this area would have 125,000 receivers within three years," said Larson, "but now, thanks to the green light on music, I believe that figure will be reached, or passed, in less than eighteen months."

The Philadelphia Orchestra, under Ormandy, was first to be televised March 20, by WCAU-TV.

FM AIDS MUSICAL CULTURE, SAYS FCC OFFICIAL

By WAYNE COY,
Chairman, Federal Communications Commission

No one has a greater stake in the rapid development of FM broadcasting than the music lover and the music profession.

FM is another long step forward in the evolution of the glorious art of music—an evolution marked by such advances as the first humble reindeer's horn of the cave man, the fixing of the proportions of the intervals, sight-singing, modern composition, music printing, the notation system and the development of the modern orchestra.

FM is destined to magnify and refine the unprecedented impetus given to our musical culture by standard broadcasting. The reasons for this are twofold: FM will enable us to have many more stations than we can have under the present standard system of broadcasting. And, secondly, FM will enable the musician to have his music broadcast as it is played or sung in the studio without the frustrations of standard broadcasting. He will have the inestimable satisfaction of having his music arrive in the home exactly as it left the studio, with the full reproduction of the complete tonal range, without static, without fading or electrical interference.

New Channel Allocations

Furthermore, in establishing FM as a new radio service, the Commission was enabled to fix a rational, more uniform system of allocating channels over the nation. In FM we will not have the haphazard growth of standard broadcasting that, being a new phenomenon, was permitted to grow like Topsy. With this greater degree of equality of power, the FM stations will be forced to rely on competition in programming to attract listeners.

The new FM stations now on the air and the opening of many new standard stations have already created a condition of competition which has resulted in noteworthy instances of specializing in good music.

More Opportunities for Music

The staffing of the many new FM stations will open new opportunities for the music profession. The increased volume of music on the air, the greater musical quality and the marked improvement in the technical method of transmitting that music will go far to arouse a wider appreciation of music and will create new demands for the service of the music teacher.

This finer system of aural broadcasting has been mushrooming ever since V-J Day. At that time there were only 48 FM stations on the air. Today, there are 435 with 580 more under construction. We have 70 more applications pending at the Commission.

Receiving Sets Spurt

A major problem in the development of FM has been the production of receiving sets. After getting off to a slow start, the radio manufacturers are now hitting their stride in FM. They tell us that between two and three million sets may be produced this year.

Because of FM's possibilities for better and wider service to the American people, the Federal Communications Commission is taking every appropriate step to foster its growth. FM will be the standard broadcasting system of the future. In the not too distant future the entire nation will be able to appreciate, as millions already do, the full significance of the slogan devised by FM's enthusiasts: "FM Means Finer Music."

Works of Women Composers Presented

Original works of three women composers were presented over station WOR by Sylvan Levin and the WOR Orchestra on Sunday, March 14. (1:30 to 2:00 p.m., EST). The program consisted of a Symphonic Suite for strings, by Marion Bauer, Intermezzo for orchestra, by Esther Williamson, and Concertino for piano and orchestra, by Vivian Fine, who was soloist in her work. The WOR Orchestra, under the direction of Levin, has been presenting concerts of modern music each Sunday afternoon, with emphasis on the works of new and promising composers. Several new compositions have made their radio debuts under his baton, three of these having been world premieres.

RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

PAUL W. LITCHFIELD,

Chairman of the Board, Goodyear Tire & Rubber Co., which sponsors The Greatest Story Ever Told.

"Greatest Story Ever Told" Teaches Bible Truths in Modern Idiom

Although his closest business associates and advisers predicted that a sponsored program of Bible stories were doomed to failure, Paul Weeks Litchfield, Chairman of the Board of the Goodyear Tire and Rubber Company, had the courage of his convictions. Because of his willingness to accept full responsibility for success or failure of such a series, The Greatest Story Ever Told (WJZ, Suns., 6:30 p.m., EST) made its premiere over the network of the American Broadcasting Company over a year ago. And with such success that the Goodyear offices at Akron, Ohio, have approved the shipment of transcribed recordings of the broadcasts to other lands.

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The 1947 Public Relations Award of the National Public Relations Counsel was given to Mr. Litchfield on Feb. 3 in recognition of this public service. Presidents, board directors of the largest United States corporations, and other notables occupied tables at the dinner to honor him and The Greatest Story Ever Told.

"As a corporation grows," Mr. Litchfield told his audience, "its primary responsibility to employees, customers, and stockholders are augmented by increasing obligations of a public and social nature. It can continue to grow in influence for good only as long as it recognizes and accepts these obligations and responsibilities. And as long as it does recognize and implement them, physical bigness alone can carry with it no inherent threat to social advancement."

As a vast number of American radio listeners know, The Greatest Story Ever Told is a series of radio dramas based on the life and teachings of Jesus Christ, with appropriate music by a large orchestra and a group of mixed voices. Each story is prepared by Fulton Oursler, and is written in modern language in order to add clarity and directness to the story.

Because radio is able to speak directly to the listener, without material obstacles such as are often found in stage representations, Mr. Litchfield believes, it has been possible to present the experiences of Jesus in a reverent manner, and as nearly as possible as they originally occurred. He is especially eager to let these teachings stand forth clearly without any special interpretation. The events are presented in a way to dramatize their meaning vividly for people everywhere in a simple and elementary way. The stories have all the emotional impact of good dramas—indeed, they constitute some of the most superb and moving stories ever told.

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That there is a rich sub-soil of spiritual appreciation underneath the oft mentioned materialistic surface of the present day is proved by the response the program has received from people all over the country.

It is Mr. Litchfield's opinion that because of the growing materialism evidenced throughout the world, and the accompanying loss of a sense of spiritual values, The Greatest Story Ever Told does an important part in helping to pave the way for a resurgence of faith.

"The teachings of Jesus," Mr. Litchfield said, "are acting as a new leaven in the world's thinking. Jesus gave us the Lord's Prayer and the Golden Rule as imperishable guideposts to peace on earth and human betterment."

NBC Symphony Is Televised For First Time

Although the Philadelphia Orchestra had the distinction of being the first symphony orchestra to be televised, half an hour before Arturo Toscanini and the NBC Symphony went before the television cameras on Saturday, March 20, in Studio 8-H, Radio City, New York (6:30 to 7:30 p.m., EST) more excitement doubtless attended the latter event. James C. Petrillo, president of the American Federation of Musicians, who made the telecasts possible, was a conspicuous member of the 1,400 comprising the studio audience for the Toscanini concert.

It marked the first time since experimental telecasts were sent out twelve years ago that two symphony orchestras were presented to television audiences. It was also the first time in three years that any "live" music had appeared on television.

Toscanini led the NBC Orchestra in five selections from Wagner operas, including the prelude to Act III of Lohengrin and Ride of the Valkyries from Die Walküre.

Prior to the start of the concert, Brig. Gen. David Sarnoff, president of RCA, made a short, informal speech in which he said that this was a great day for radio, for television, for music and the public, and that the total number of people who have attended the maestro's concerts in the studio, during the past ten years, represent less than ten per cent of the number that will see him and the NBC Orchestra by television during this single program. He predicted it was only the beginning of important events to follow.

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Televised concerts have a distinct advantage in the camera's ability to catch the animated face of a conductor, who turns his back on other audiences. NBC technicians achieved remarkable effects with fade-in shots and double exposures, and the cameramen followed the music from one section of the orchestra to the other with a minimum of distraction.

In studio 8-H, which NBC says is the largest in the world, three television cameras were focused on the ensemble, which included 101 musicians, all members of the AFM. In the control room, Hal Keith, program director, stood with a musician at his side and carefully watched three screens to pick out the best pictures for transmission over the network.

Although it is now possible to take television pictures with one-fifth of the candlepower once required, technicians had to augment the normal lighting of the studio with eight 1,000-watt floodlights and four 5,000-watt spotlights.

A "first" was claimed by NBC for the largest studio audience to attend a televised program, when the new medium was utilized for televising a children's Christmas party last year, but this was shown only on receivers in the RCA Building.

Brig. Gen. Sarnoff's conclusion to his speech emphasized the historical significance of the broadcast, when he said: "When Samuel Morse sent his first telegram over a wire, he asked, 'What hath God wrought?' Now that we send our first tele-broadcast through the air, we may ask the same question. If we lift our sights high enough perhaps we may see this answer. 'God hath wrought man. Let him express his genius fruitfully and follow the ways of freedom, justice, and peace. Then, too, man can be divine.'"

PERCY FAITH,

conductor of CBS' "Pause That Refreshes on the Air," accepts scroll from the Mexican government presented by Consul General, Dr. Jose Lelo de Larrea, right. Presented formally during Faith's broadcast of March 21, the scroll cites him as being "American musician who gives most authentic and inspired interpretations of Mexican music, thereby cementing relationships."

Antonini Conducts Own Work

Alfredo Antonini, digging into his Latin-American repertoire of lively dance numbers, came up with one of his own compositions, La Vida, which he conducted on the program of light opera musical comedy tunes featuring Eileen Farrell, soprano, and Earl Wrightson, baritone, March 14. (CBS, Suns., 4:30 to 5:00 p.m., EST). Antonini's piece has become a favorite in South and Central America since he wrote it in New York in 1938, thereby reversing the usual route by which Latin-American numbers are imported from the South to become popular north of the border.

Mishel Piastro Guest On WQXR Musical Quiz

Mishel Piastro, concert violinist and conductor of the Longines Symphonette, heard over WOR (Mons. through Frids., 10:30 p.m., EST) was a guest on Much ADo About Music, March 16 (Tues., 7:30 p.m., EST). He joined Astrid Varnay, of the Metropolitan Opera, and Eunice Podis, concert pianist, on the board of experts who answered the musical teasers put up to them by Allyn Edwards, Quizmaster.

PAUL SCHERMAN

ASSISTANT CONDUCTOR, TORONTO SYMPHONY ORCHESTRA

Conductor:

LATIN-AMERICAN SERENADE
Sundays, 10:30 p.m., on Dominion Network, CBC and Mutual Broadcasting System

NORTHERN ELECTRIC HOUR
Mondays, 8:00 p.m., Trans-Canada Network, CBC

TORONTO SYMPHONY ORCHESTRA POP CONCERTS
Fridays, 8:00 p.m., Trans-Canada Network, CBC

RADIO NOTEBOOK

NELSON EDDY has been signed to star in a summer replacement series to be announced later. The singer is now on a tour of 37 cities, which will keep him busy until the radio season opens for him. . . . EMERSON BUCKLEY has been scheduled as musical conductor for the new Jim Backus program, The Great Talent Hunt, over the Mutual network. . . . PERCY FAITH, conductor of CBS' The Pause That Refreshes, is the best dressed man in radio, according to the choice of the Custom Tailors' Guild of America, Inc., in the second post-war listing of America's most successful "Clothes horses. . . ." EDWARD R. MURROW, CBS newsman, planned to take his son Casey, aged two and a half, to the New York Zoo on a recent Saturday, but had to postpone the trip for a party celebrating his winning the Alfred I. du Pont Radio Commentator Award. Casey, attending the party, enthused, "This is better than the Zoo!" . . .

JOHN CHARLES THOMAS made his first NBC Telephone Hour appearance in five years Mar. 8. . . . A Divertisement No. 2 by the Brazilian composer, GUERRA PEIXE, was given its first hearing over the BBC in London on Mar. 12, performed by the New London String Orchestra, conducted by MAURICE MILES, to whom it was dedicated. . . . The Toronto Symphony Orchestra, under the direction of SIR ERNEST MACMILLAN, was heard on NBC's Orchestras of the Nation Series, Mar. 13. The noted conductor's own composition, Two Sketches for String Orchestra on French Canadian Airs, was programmed. . . . ROSE BAMPTON, DR. WILFRED PELLETIER, and BASIL RATHBONE were among the audience, Mar. 20, when the NBC Symphony was televised in Studio 8-H, Radio City. . . .

The opening broadcast of the ABC Symphony Orchestra, Mar. 20, featured BRONISLAW GIMPEL. The violinist, returned from a European tour, gave 23 recitals in Palestine, 10 in Poland, 8 in Italy, and made other appearances in Switzerland, Norway, Sweden and France. . . . First New York performance of a Sonata for Violin and Piano by HENRY COWELL and a Divertimento for String Quartet by WILLIAM FLANAGAN were presented by the League of Composers over Station WNYC, Sun., Mar. 21. . . . DONALD PHILLIP's composition, Concerto in Jazz aired on Mutual network's series, The Air Force Hour, Mar. 21.

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COMPOSER

SYMPHONIC BROADCASTS — THEN AND NOW...

By JAMES H. FASSETT,
Supervisor of Music, Columbia Broadcasting System, Inc.

Eighteen years ago, when I was a student at Harvard, undergraduates in the dormitory who possessed radios became increasingly popular with their fellow students, especially on Sunday afternoons. The extent of their popularity depended on the quality of their receiving sets, for it was in the year 1930 that students and laundrymen and governors and speakeasy proprietors first started to form the Sunday afternoon habit of today's millions—listening to the New York Philharmonic-Symphony concerts as broadcast from the stage of Carnegie Hall.

Six years later, I—having forsaken the seminar classes of Arthur North Whitehead—was serving apprenticeship in the little backstage broadcasting booth—trying to learn the mysteries of knobs and decibles, acoustics and dynamics, the temperament of conductors, and how they "make the program come out on time."

In those far-off days, the booth perched strategically above the stage of Carnegie Hall was neither impressive to sightseers nor convenient to the broadcasters. Not much larger than a Pullman compartment, walls draped with non-aethetic monk's cloth, and soundproof as a subway telephone booth, it was something less than the amber-lit sanctorum visualized by Philharmonic listeners. One's only view of the stage was through a heavily screened aperture, the conductor and players resembling in outline the blurred figures of early radiophotos.

Philharmonic broadcasts were leisurely affairs in the early thirties. CBS reserved a full two-hour period of its valuable Sunday afternoon time to the transmitting of revered symphonic music to countless homes where such sounds had never before entered. The concerts were simply "put on the air" just as they were, and the broadcasters had to fill the intervals between numbers as best they could, nervously anticipating the conductor's down-beat so the announcer might not be left dangling a newly started sentence in mid-air.

Lengthy intermission periods were devoted in large part to the scholarly and informative essays of Lawrence Gilman who won many an admiring and devoted listener in his three seasons as Philharmonic commentator. The concert over, there were still usually ten to fifteen minutes of air time left until the next scheduled broadcast at 5:00 p.m. This always indeterminate time was "filled" back in the CBS studios with a carefully rehearsed vocal octet, who had prepared selections of varying lengths which could be fitted into the remaining period as a separate program.

To some listeners, the unhurried nature of these concerts was appealing. They looked forward to a restful Sunday afternoon. To CBS executives, however, it was apparent that the final half-hour of broadcast time was a wasteful extravagance they could ill afford in view of the growing competition of other networks. With a little streamlined trimming, a considerable portion of that extra thirty minutes would not so often be lost, and with it untold numbers of listeners who turned to other programs or, the concert being over, shut off their radios.

Since the broadcasts were reduced to an hour and a half period, however, the amount of music presented each Sunday has remained substantially the same. Occasionally the musical portion of the program may be a few minutes shorter than it was in the old days, but in general the clipping was aimed at the other elements—intervals between numbers, length of intermission, pauses between movements.

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The new, enlarged soundproof (or nearly so) control booth is designed in every way to facilitate the smooth operation of broadcasting. An elaborate built-in control panel replaces the old portable equipment which the technician of former years was required to set up for each rehearsal and broadcast. A stationary speaker of high quality allows the producer and engineer to test accurately the orchestral sounds they are transmitting to a vast audience. A system of lights wired both to the wings of the stage and to the conductor's stand gives to the producer a degree of remote control so he may alter as necessary various timing elements as the program progresses. From his seat in the control booth he switches on a red light, warning the conductor that in ten seconds he will see the go-ahead green light, and make his entrance on stage. From the podium the conductor sees directly before him another pair of lights. When the red one appears, he knows that "on the air" the announcer is saying "And now Mr. Blank conducts the New York Philharmonic-Symphony in the Blink Symphony by Blunk." On goes the green light and Mr. Blank is on his own until the completion of the symphony. If another work is to follow, he either remains on the podium and waits for the light signals as before, or if the pause is to be lengthy, he walks to the wings where he can watch for the entrance lights while being seated.

This system of light signals has proved to be of the greatest assistance in the complicated operation of broadcasting the Philharmonic concerts. Though in no case has a conductor, or a soloist, been requested to change the tempi of his performance in order to conform to timing requirements of a broadcast, he has been and frequently is asked to cooperate in altering the non-musical aspects of the broadcast concert. The interval between numbers may be lengthened or shortened at the will of the producer; the intermission may be extended or curtailed, as he wishes; even the pauses between movements of a symphony are flexible if the producer feels he must gain or lose more time than he is able to acquire in other segments of the broadcast period.

A further advantage of the light system is the avoidance of occurrences annoying to the radio listener. Seated in his living room, it is hardly conducive to pleasant listening when the announcer has completed his introduction and the conductor fails to start his performance for thirty, forty or fifty seconds, or for the down-beat to be given while the announcer is still talking. But when the conductor is unaware of what is taking place in the control booth, either of these disturbing factors may easily happen.

•

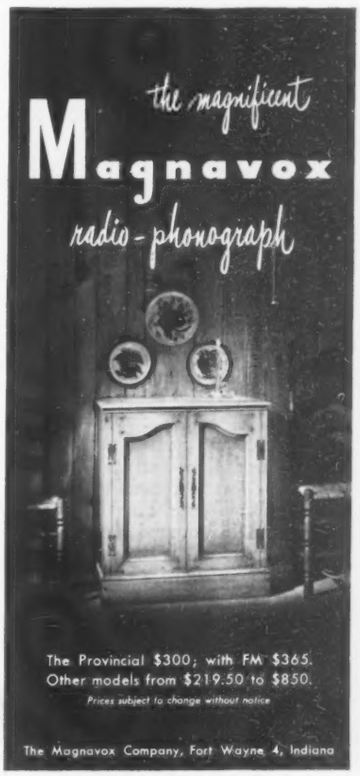
Applause is another item which annoys the radio listener if it is not controlled judiciously on the air. Fifteen or twenty seconds of applause transports the listener, for the moment, to Carnegie Hall—but a full minute of applause coming from the listener's radio tends to become monotonous and aggravating.

By far the most important improvement in broadcasting the Philharmonic concerts is in the quality of the orchestral sounds transmitted from the Carnegie Hall stage to the millions of receiving sets in this continent and across the seas. The CBS engineering staff has labored unceasingly in its efforts to transmit faithfully the Philharmonic performances—to make them sound "on the air" as they sound in the hall itself. Technical development has made vast strides during the eighteen years of Philharmonic broadcasts. Perfection is a long way off, if attainable at all.

JAMES FASSETT
directs the (N. Y.) Philharmonic-Symphony broadcasts, and supervises the Eileen Farrell song programs, the Philadelphia Orchestra and CBS Symphony broadcasts. (CBS Photo.)

But in some ways the radio audience is hearing a superior concert to that heard by listeners in Carnegie Hall—at least by those sitting in certain sections of the auditorium. By means of adroit microphone placement, the engineer is able to produce a finer balance of instruments than one hears in certain seats in the hall. There have been occasions, too, where chorus, vocal soloists and orchestra have been blended in perfect balance unattainable to the ears of the visible audience. Again, by means of a multiple microphone setup, the diction of singers may be far clearer for listeners to the broadcasts than to those in the audience sitting at a far distance from the stage.

So those millions to whom Carnegie Hall is inaccessible are in certain ways to be envied. The fruit of highest artistry combined with tireless scientific effort is theirs when they hear the words "The Columbia Broadcasting System presents the New York Philharmonic-Symphony Orchestra."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NEW YORK CONCERTS : More Newcomers

Carnegie Hall

Istomin with Philharmonic

The March 4 and 5 performances of the New York Philharmonic-Symphony programmed the Overture to La Forza del Destino, by Verdi (first time by the Society), the G major ("Oxford") Symphony by Haydn and the Pathetic Symphony of Tchaikovsky. On March 6 and 7, the Haydn was omitted and Eugen Istomin was heard as soloist, winning an ovation that brought him back to the stage four times.

In the playing of his featured number, the Chopin F minor Concerto, the youthful pianist exhibited once again his brilliant technical skill, fine rhythmic sense and strength in delivery plus, in this instance, a beautifully warm singing tone in the poetic cantabile passages. The excellent series was under the able direction of George Szell. M. C.

Stokowski and Casadesus with Philharmonic

The Philharmonic Orchestra under Leopold Stokowski opened its program on March 11 with Bach's Chorale-Prelude, Wachet auf, ruft uns die Stimme, in Mr. Stokowski's colorful and sensuous orchestration. Beethoven's Seventh Symphony followed in an almost orthodox reading which showed the conductor at the peak of his superb interpretative power. Wagner's Siegfried's Rhine Journey from Goetterdaemmerung was the third orchestral offering. It received a performance of sparkling colorfulness and deep dramatic meaning. Soloist of the evening was Robert Casadesus who played Fauré's Ballade for Piano and Orchestra in F sharp major and his own Concerto for Piano and Orchestra, Op. 37.

Casadesus played the Fauré work delicately, with great perfection of style and technic. His own composition is a forceful score which, of course, gives the pianist splendid opportunities to shine. It is well constructed, imaginatively colored and has the French musical virtue of balance in form and sonorities. Of special appeal is the second movement, which has an impressionistic tenderness.

On March 14, the same works were repeated with Mr. Casadesus again performing his own Concerto. Fauré's Ballade was omitted and two orchestral works were substituted: Stravinsky's charming Pastorale for violin, with oboe, English horn, clarinet and bassoon, played by John Corigliano, Harold Gomberg, Michael Nazzi, Simon Bellison and William Polisi; and the local premiere of Norman Dello Joio's Concert Music for Orchestra. This work is not the best effort of the gifted composer. It seems rather derivative and not too distinguished in orchestration or ideas. H. W. L.

Rochester Philharmonic Comes to Town

New Yorkers welcomed the Rochester Philharmonic Orchestra, dynamically led by its regular conductor, Erich Leinsdorf, on March 13. Isaac Stern was the brilliant assisting soloist in an eloquent portrayal of the Brahms Violin Concerto, in which he had complete support from the orchestra.

Despite a delay in beginning the concert due to the late arrival of the baggage car carrying the instruments and orchestral equipment (which necessitating the omission of the first programmed number, Schumann's Manfred Overture) the concert was replete with interest and showed an orchestra at home in the exactions of modern demands. Highlighting the event was the Fourth Symphony of Bohuslav Martinu, with the composer present to take bows. The symphony received meticulous treatment, as did three items from Suites 1 and 2 of Prokofieff's Romeo and Juliet: Masks, Romeo at Juliet's Tomb and Death of Tybalt. H. I. B.

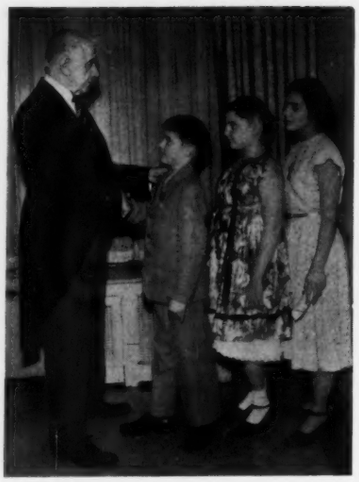
Ormandy, Serkin in All-Brahms Program

The Philadelphia Orchestra under its conductor Eugene Ormandy was heard on March 16 in Brahms' First Symphony and First Piano Concerto. Mr. Ormandy and his forces certainly did not miss any opportunity to produce beautiful sonorities and perfect balance of sound. In fact too much care was taken to produce magnificent sounds, too much attention was given to detail, the big line sometimes got lost. With Rudolf Serkin's playing of the piano concerto this shortcoming disappeared completely. There are few living pianists who can match the grandeur of Mr. Serkin's conception or the technical perfection with which he presents it. Ormandy and the orchestra were as one in the perfect rendition of one of the greatest and most moving of Brahms' works. H. W. L.

Bostonians Give Malipiero Work

The Boston Symphony Orchestra under Serge Koussevitzky returned to the local stage on March 17 with an exceptionally interesting program. It combined the local premiere of Malipiero's Symphony No. 4 with performances of Prokofieff's Scythian Suite and Shostakovich's Fifth Symphony. The most stunning and revolutionary work remains the Scythian Suite, which though 34 years old, sounds fresh and new, full of unusual orchestral combinations and aggressive in its daring harmonies. Compared with it, Shostakovich's Symphony appears rather tame, though its meaningfulness ten years after its premiere proves that it deserves the attention which has been focused upon it. The performances of both works were perfect.

Malipiero's Symphony No. 4 (In Memoriam), commissioned by the Koussevitzky Music Foundation, follows the traditional symphonic pattern, and bares the characteristically superb Malipiero craftsmanship. It is a song of sorrow and resignation, and even the brighter moods are darkened by the knowledge that disaster is impending. Again the orchestra and its conductor were unsurpassable. H. W. L.



"TILL WE MEET AGAIN!"

Rudolph Ganz conducted his final concert of the Young People's series on Saturday morning, March 13. He has been in charge of the series since the death of the founder, Ernest Schelling, in 1939. Awards for the best notebooks about the concerts were made during the program. Here is Mr. Ganz with the three medal winners (l. to r.) William C. Sandifer, age 8; Brenda Lu Forman, 11; Doris Jane Janoff, age 14. Leopold Stokowski conducts the final concert in the series on April 10. (Photo by Ben Greenhaus.)

Thomson Novelty Played by Stokowski

Leopold Stokowski was the conductor of the Philharmonic concert on March 18. The novelty was Virgil Thomson's The Seine at Night, a pictorial piece, so to speak a picture post-card set to music. The charming piece is purely atmospheric and orchestral colors are used to pastel-like effect. The composer was present to take a bow. The concert opened with William Schuman's American Festival Overture, after which followed Dvorak's "New World" Symphony.

With Nan Merriman, mezzo-soprano, as soloist, De Falla's Suite from El Amor Brujo was performed with great sensitivity and imaginativeness. Special mention must be made of Leonard Rose's beautiful playing of the cello solo in the Pantomime. Debussy's Clair de Lune in Stokowski's orchestration closed the evening. H. W. L.

Koussevitzky and Kurtz in Khachatourian Novelty

The Boston Symphony Orchestra on March 20, devoted the first half of the program to Beethoven. Under Koussevitzky's baton the Overture to Coriolanus, and the Symphony No. 4, were heard in readings notable not only for their drama and poise but also for lyricism and sensitiveness. The program closed with Prokofieff's Scythian Suite, which had been played the previous Wednesday. It again evoked thundering applause of an audience stirred by the impact of this fascinating score.

Soloist of the afternoon was Edmund Kurtz, who played the first performance in New York of Khatchatourian's Concerto for Cello and Orchestra. He played it with convincing technical skill and consummate musical understanding. The work is an excellent showpiece for the soloist. It is written with complete understanding of the instrument, does not miss a trick in showing it off, and Mr. Kurtz proved quite equal to the difficult task. H. W. L.

Philharmonic-Symphony Pension Fund Concert

Leopold Stokowski in his best form led the orchestra of The Philharmonic-Symphony Society in a program of melodic content at the pension fund concert on March 20. The services of all participants in the worthy event were contributed and drew forth, in part, the following tribute from the Society's president in behalf of its board of directors: "Their generosity will help to secure the future of our musicians and co-workers when the time for retirement comes." Assisting artists were: Bidu Sayao, soprano; Jane Hobson, mezzo-soprano; Menahem Pressler, pianist; Women's Chorus from the Westminster Choir, Dr. John Finley Williamson, director.

This having been a benefit concert of a high order, there is no need for detailed reviewing here beyond the report that a large responsive audience gave evidence of its enjoyment through a program including five excerpts from The Sleeping Beauty, by Tchaikovsky; Piano Concerto in A minor, by Grieg; Overture to Rienzi by Wagner; The Blessed Damozel by Debussy; and Bolero by Ravel.

Mr. Pressler gave a compelling performance of the Grieg concerto to a nigh perfect orchestral support under the sympathetic guidance of Mr. Stokowski. Bidu Sayao, Metropolitan Opera Association soprano, and Jane Hobson gave of their best with the women's chorus in the Debussy number. For lovers of tuneful music it was a gala concert. H. I. B.

Prizes Awarded at Young People's Concert

Medals and ribbons for the best notebooks submitted on the season's concerts were awarded to thirty-eight children at the Philharmonic Symphony's Young People's Series concert on March 15 by Rudolph Ganz, Mrs. Melvin E. Sawin, Mrs. John D. Beals, Jr., and Mrs. Alexander Morgan. The program, conducted by Rudolph Ganz, included works by Wolf-Ferrari, Ganz, Mozart and Wagner. As guest artist, the young pianist, Jean Bohn, gave a competent reading of the first movement of Mozart's F Major (K. 459) concerto. R. K.

John Charles Thomas Returns in Concert

The use of Carnegie Hall for "Pop" concerts has at times brought an air of informality into the formerly sacrosanct premises, and on March 5, John Charles Thomas, in his first recital here in five years, made excellent use of the new atmospheric conditions. Possessing keen musicality, taste in presentation and ability to choose novel program material, plus a vocal organ that has retained lustre and fine timbre, the baritone sang his Songs You Love to Hear to an audience that unquestionably loved every note. Clarity of diction and a long-spun legato line were notable factors in the singer's successful delivery.

Mr. Thomas has realized that an artist's obligation in a major recital is to please rather than to display personal ability *per se* or to instruct. While his songs were selected for melody and beauty of line, they maintained a high standard of composition values and interesting variety. In the lengthy list and the added encores were Handel and Caldara airs; three Joseph Marx lieder; early English art songs by Purcell, Ben Jonson, Morley, and two folk tunes arranged by Quilter; Italian and French romantic numbers. A closing group included (new) The Blade of Grass, by William Roy; and Roll Jordan, Roll, arranged by Hall Johnson; songs by Tod Galloway, Carl Engel, Malotte and Herbert Howells. Richmond Galo was the accompanist. M. C.

Brailowsky Pays Rachmaninoff Tribute

Alexander Brailowsky's piano recital on March 7 naturally enough drew a large audience to hear his program of

(*Continued on page* 26)

Thomson Lauds Middlebury Meeting

Carter Announces Staff

MIDDLEBURY, VT.—Virgil Thomson, music critic of the New York Herald Tribune, has declared the Middlebury College Summer Music Center and Composers' Conference "a "valuable institution." The Third Season will be held again at Middlebury, Vt., August 21—September 4. The Music Center provides opportunity for both professional and amateur instrumentalists to perform under expert guidance. The Composers' Conference offers experienced criticism of scores plus discussion, instruction and performance.

Thomson

Director Alan Carter's staff will include Alexander Broude, Virginia DiBlasiis, George Finckel, Alfred Frankenstein, Edmund Haines, Everett Helm, Norman Lockwood, Otto Luening and Maurice Wilk. Attendance is possible under the G. I. Bill of Rights.

Those interested in either session are urged to make early application. Full details may be obtained from the Office of the Summer Schools, Middlebury College, Middlebury 18, Vt.

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Metropolitan Opera Ends Home Season; Parsifal Sung

The yearly revival of Wagner's Parsifal for the Easter season took place on March 10. Star of the performance was Fritz Stiedry who, with the orchestra again wove the spell which this work always has for the listener when well played. He has deep understanding of the special atmosphere of the drama.

On stage were Lauritz Melchior, singing the title role in the great Bayreuth tradition, and Kerstin Thorborg, whose impersonation of Kundry exhibited consummate understanding of this difficult part. Martial Singher as Amfortas, though not a Germanic exponent of the role, had the inner stature for his assignment and convinced by his deeply felt characterization. Joel Berglund as Gurnemanz possessed the warmth and wisdom needed for his part. Deszo Ernster as Titurel and Gerhard Pechner as Klingsor were also effective. The chorus, the flower-maiden ensemble as well as the Misses Harshaw, Greer and Messrs. Knight, Hawkins, Garris and Chabay added their efforts to a performance which held the audience in respectful reverence. H. W. L.

Last Don Giovanni of Season

The seventh performance this season of Mozart's Don Juan on March 5 was Fritz Busch's show. Under his circumspect and stylistically pure direction, the orchestra was at its best in the Mozart's score. On stage a cold wave seemed to grip the singers. Pinza in the title role, Baccaloni, Mmes. Bampton and Novotna seemed not at their best. New were Frances Greer as Zerlina and Hugh Thompson as Masetto, both singing prettily and in style with humor and charm. Jerome Hines was an impressive Commendatore and Charles Kullman as Don Ottavio did the best singing of the evening. H. W. L.

The Seventh Tannhäuser

The March 6 Tannhäuser was its seventh performance and given with good, routined balance. Previously heard this season and maintaining their established standards of general excellence were Traubel, Varnay, Stellman on the feminine side of the roster and Melchior, Janssen, Szekely, Garris, Hawkins, Darcy, and Kinsman, creditably portraying their respective roles. Fritz Stiedry conducted. M. C.

Svanholm's First Walther

Set Svanholm's first Metropolitan Opera performance of Walther was the innovation of the March 8 Meistersinger, which otherwise had the familiar principals Astrid Varnay, Margaret Harshaw, Herbert Janssen, Gerhard Pechner, John Garris, Dezso Ernster, with Fritz Busch at the baton. The tenor achieved a notable success, both for singing and acting, giving a forthright and manly version and winning warm audience approval. Vocally, his singing had a strong residue of the heroic roles he has sung in other operas, and might have benefited by more lyricism. However, his tones were brilliant, accurate and musicianly; why cavil at the best portrayal in a long time of this rewarding part? A. L. S.

Tagliavini in Traviata

Ferruccio Tagliavini brought his unctuous bel canto vocalism to a spirited performance of Traviata on March 11. On the histrionic side of the role of Alfredo, the tenor evinced a degree of "staginess," but his singing attained to the fine Tagliavini standards throughout the evening. Eleanor Steber both in vocal and dramatic finesse was a convincing Violetta. Robert Merrill's portrayal of the elder Germont was a highlight of sincerity and understanding sympathy. The well balanced supporting cast included Thelma Votipka (Flora), Thelma Altman (Annina), Alessio De Paolis (Gastone), George Cehanovsky (Douphal), John Baker (D'Obigny) and Lorenzo Alvary (Dr. Grenvil). Giuseppe Antonicelli conducted with authority. The ballet in Act III was excellent and the staging the best ever seen by this reporter. H. I. B.

Final Week Presentations

Dorothy Kirsten was Cio-Cio-San in the March 6 evening performance of Butterfly, with Jan Peerce as Pinkerton, Giuseppe Valdengo as Sharpless and Lucielle Browning, Suzuki. The work had its usual warm success.

Carmen, on March 12, had a major replacement — Irra Petina singing the title role instead of the indisposed Rise Stevens. A vivid presentation also included Kurt Baum as Don Jose, Florence Quartararo, Micaela, and Martial Singher as the Toreador.

The final day of the regular season brought Peter Grimes as the matinee, to complete the current repertoire for the radio listeners. In the cast were Frederick Jagel (Peter), Polyna Stoska (Ellen), Mack Harrell (Balstrode), Claramae Turner ("Auntie"), Thomas Hayward (Bob Boles). Tristan and Isolde was the last offering, a dignified and moving version, with Helen Traubel, Lauritz Melchior, Kirsten Thorborg, Joel Berglund and Mihaly Szekely.

Changes in Parsifal Cast

The second of three hearings of Parsifal, on the evening of March 24, brought two important changes in cast. Set Svanholm sang Parsifal with considerable expressiveness, fine command of tone and intelligence. His second act was notably serious and the last one was devout and forceful. Rose Bampton was again the Kundry, as she was last year. It is an impersonation of strong dramatic highlights, growing in conception. Her vocal performance was, save for a few shrill tones in climaxes, one of resourceful and highly competent sort.

Other roles were again sustained by Messrs. Singher (Amfortas), Moscona (Titurel), Berglund (Gurnemanz), Pechner, Darcy, Hawkins, Graais and Chabay, and Mmes. Harshaw, Greer, Browning, Manski, Glaz, Lenchner, Stellman and Browning. Mr. Stiedry won applause before Act III for his fine orchestral reading. R. M. K.

Di Stefano Scores as Des Grieux

The matinee performance of March 27, marked the seventh and last performance of Massenet's Manon with Giuseppe Di Stefano, the new lyric tenor, in the role of Des Grieux and an otherwise familiar cast. He had not been heard since his debut as the Duke in Rigoletto.

Mr. Di Stefano confirmed fully the original impression vocally he made on his debut. He interpreted the role convincingly, the rich quality of his voice was pure and firm, and it was skillfully used, particularly in the duet of the first act and the aria Le Rêve, when his use of mezza-voce and excellently produced pianissimo, without resorting to falsetto, was delightful. In later scenes there was some tendency to force his tones, but his singing was of exceptional worth and from an interpretative point was excellent.

Licia Albanese was once more cast in the title role, and the balance of the cast included Martial Singher as Lescaut, Jerome Hines as the elder Des Grieux, Alessio De Paolis as Guillot and George Cehanovsky as Du Bretigny. Wilfred Pelletier was the conductor. W. A. T.

Other Holy Week Hearings

The seventh and final Boheme performance, given on March 22, opened the Holy Week series of the Metropolitan Opera. Bidu Sayao, Richard Tucker, Mimi Benzell and Francesco Valentino headed a familiar cast, with Giuseppe Antonicelli conducting.

The Good Friday matinee performance of Parsifal, the third hearing, was given to a large, reverent throng, with Melchior as the hero, Bampton again as Kundry, Herbert Janssen as the lyrical Amfortas and Joel Berglund as a dignified Gurnemanz. Stiedry again wielded the baton.

Tosca, with Tassinari, Tagliavini and Brownlee, ended the week's offerings on Saturday night, March 27.

N. Y. City Opera Company Opens With Don Giovanni

The New York City Opera opened its Spring season auspiciously on March 19 with a gay, streamlined performance of Don Giovanni. The bright rococo setting was suited to the small stage and to some extent compensated for the handicaps of space limitations.

There was something about the singers of this company, most of whom are young, which seemed cheerfully hopeful, a sort of expectant buoyancy which was communicable to the large, responsive audiences, also predominantly youthful. The feeling of opening-night strain was largely absent, and everyone on both sides of the footlights appeared to be enjoying the evening. Overheard in the lobby was the comment, "Of course, the people are enjoying Mozart's music." Perhaps this was true, but it also was evident that the hearers were pleased to applaud the fine voices and co-ordinated talents of the excellent cast, which in the main was that heard in the work last season.

James Pease, a handsome Don Giovanni, Norman Cordon, a resourceful Leporello, Norman Scott, a sombre Commandant, sang with splendid sonority and exhibited superior acting ability. In the rather dull role of Don Ottavio, tenor, Joseph Laderoute contributed a ringing quality of voice, dignity and poise which overcame indifferent costuming. Completing the male roster was Edwin Dunning as Masetto, effective and amusing.

Place for the ladies! Brenda Lewis, making Donna Elvira a less shrewish, more *simpatica* figure than usual and singing with warm fluency of tone; Ellen Faull, an alive and vibrant Donna Anna with a voice of operatic timbre, although both sopranos would profit by steadier continuity of vocal line. There was also a charming Zerlina in Virginia Haskins, who acted her part well, while her "pin-point" voice was projected prettily.

Conductor Laszlo Halasz and his orchestra were in good form. The chorus was effective in the ball scene. The presentation may be chalked up as successful, and it won vociferous approval from those attending. M. C.

Traviata with Frances Yeend

For the March 20 performance of Traviata, interest was focused on the debut of Frances Yeend in the role of Violetta Valery. This is a difficult assignment for the opera beginner, demanding brilliant bravura singing, dramatic accent and an impeccable *legato*, plus acting ability of the highest order. That Miss Yeend won her audience by simplicity, personal charm and a smoothly flowing voice (which in its best moments possessed a luminous clarity, emotionally warm and appealing) was a notable achievement. Having sung for the most part in festival and concert, the soprano, operatically speaking, apparently had not yet the time to become fully acclimatized. However, she made a lovely appearance and disclosed all the potentials for a career on the lyric stage.

The remainder of the cast had been heard in the same parts during the fall season. Mentioned briefly, the roster included William Horne, as Alfredo; Norman Young, George Germont; Mary Lesawyer, as Flora; Mary Kreste, Annina; Nathaniel Springer, Gaston; Arthur Newman, the Baron Douphol; Edwin Dunning, the Marquis; Norman Scott, Dr. Grenville.

Despite shoddy sets and the rather bad costuming, singers and performance received repeated ovations and innumerable curtain calls from an obviously pleased audience. Jean Morel conducted competently. M. C.

[The new production of Pelléas et Mélisande will be reviewed in next issue.]

PERCY FAITH

"The Pause That Refreshes On The Air"

CBS, Sundays, 6:30 - 7:00 P.M., EST

BOSTON Premieres And Revivals

By JULES WOLFFERS

BOSTON. — Whatever the motives that caused Serge Koussevitzky to program for the 18th pair of Friday-Saturday concerts three composers who were among those recently severely criticized in the Soviet Union, it served to remind us that one of the principal and most pleasant Russian exports is music and that the Boston leader is among its ablest protagonists. The list in question included Prokofieff's Scythian Suite; the first United States performance of the Khatchatourian Cello Concerto; and the Shostakovich Fifth.

It would be difficult to maintain that the Khatchatourian novelty is a superior addition to the cello repertoire, but it is pleasant enough music and it afforded soloist Edmund Kurtz ample opportunity to display his very real and considerable cellistic attainments. He is a fine artist and we hope to hear him again.

Oedipus Rex Revived

Oedipus Rex was the principal business the following week. After a well-paced and invigorating exposition of Beethoven's Fourth Symphony, the Stravinsky work took up the balance of the program. The forces Dr. Koussevitzky enlisted for the production of the "Opera-Oratorio" made it certain that each part would be projected in the best of style. The splendid soloists were David Lloyd, tenor; Carol Brice, mezzo-soprano, and James Pease, baritone, with Wesley Addy as narrator. The Harvard Glee Club (trained by G. Wallace Woodworth) sang with complete fidelity to the difficult score and to the conductor's exacting demands. Dr. Koussevitzky welded all participants into a compelling whole that demanded respect from every listener and aroused enthusiasm in many. In truth, some parts of the work seem contrived, but there is no denying the grandeur, pathos and stark beauty of the composition as a whole.

A pleasant surprise was afforded those who attended the 3rd concert of the Boston Symphony Youth Series, Wheeler Beckett, conductor. Reah Sadowsky, as soloist in the Rachmaninoff Piano Concerto, gave ample proof of her keyboard mastery and musical sensitivity. Noteworthy was her dynamic contrast and her excellent ensemble sense. Wagner, Mozart and Ponchielli made up the balance of the list.

New Native Score

A healthy sign of New England musical growth is the improvement and enterprise shown by its civic orchestras. A case in point is the Hingham (Mass.) Civic Orchestra, which brought Lukas Foss down from Boston as guest conductor for a new work, Village Tale, by resident composer Mary F. MacNaught. Made up of seven short descriptive pieces, the suite has enough interest and charm and vitality to warrant the belief that Mrs. MacNaught has more than just a flair for composing. Conductor John Samuelson directed the balance of the program with pianist Hazel Hallett as soloist.

Back in the Hub, the Boston Civic Symphony presented a program in the Museum of Fine Arts which featured Gretchaninoff's Symphony No. 3 introduced to American audiences this past February by conductor Paul Cherkassky. The composer was present and responded to the cordial applause.

Recitals Have Wide Range

This season the Boston Morning Musicales have not always maintained the level we have come to expect from past experience, but the concluding program brought things back where they belong. Tenor Set Svanholm gave a truly distinguished recital ably seconded by accompanist Leo Taubman. Next year Kreisler, Munsel, Luboshutz and Nemenoff, Baccaloni, Tourel, and Merrill are announced for this series which benefits the Boston School of Occupational Therapy.

Symphony Hall housed another program of the Aaron Richmond Celebrity Series when John Charles Thomas completely captured the audience with his winning personality and engaging voice. Richmond Gale was a good accompanist. Also at Symphony Hall, Mischa Elman played.

Local Debuts

The Boston debut of Robert Brink at Jordan Hall disclosed a young violinist who possesses rare musicianship and unusual regard for style, as shown by his work in the Mozart Concerto No. 3, sonatas by Handel, Bach, and Hindemith, and shorter works. Mr. Brink's present accomplishments are impressive and he promises still more for the future—our next Spalding, perhaps? Leopold Mittman did much to make the evening the success it was.

Another local debut was that of pianist Anley Loran, who showed the Jordan Hall audience that her slight figure and apparent frailty masked an astonishing technique and nimbleness. She is forceful and delicate in turn and undoubtedly has a considerable talent.

The same hall also saw the first appearance as a violin-piano sonata team of Ruth Posselt and Luise Vosgerchian, who played Hindemith, Respigh, Bach and Franck works with ease, intelligence, understanding and excellent ensemble.

To continue this parade of good things, Efrem Zimbalist brought nostalgic momories to the violin-wise audience when he played examples by Spohr, de Bériot and Vieuxtemps for his interesting series on the history of violin literature. After intermission piece was the still-unfaded Mendelssohn Concerto.

The debut recital of Nancy Trickey, soprano, showed a voice of good quality range and power. Mildred Mueller, mezzo-soprano, gave excellent account of herself in yet another debut. This singer may be destined for big things. Noel Lee, pianist, in his initial public appearance, made a good impression on a large and friendly audience.

FRANK CHAPMAN

Chapman-Rasponi Publicity Office Launched

Most singers after a successful career are more or less content to rest on their laurels, but not Frank Chapman, baritone, well known to opera, concert and radio audiences. He is now president of a new public relations firm, Chapman-Rasponi, Inc., which recently opened offices in New York. Fully staffed with an experienced personnel, the organization will handle general publicity including business corporations, groups, individuals, etc. Of particular interest is the department devoted to developing the careers of promising talent, under the direct supervision of Mr. Chapman.

For years an active champion of young musicians with serious ambitions for a career, he believes that in far too many cases their aspirations have not been realized because of the lack of practical, constructive guidance. The qualifications of each young artist accepted for his list will be carefully weighed to ascertain to which field of music he is best suited. Mr. Chapman does not advocate working for an operatic career, for example, when vocally and tempermentally an artist's talents should be directed toward entirely different objectives.

Mr. Chapman is eminently qualified for his new endeavor. He was graduated from Princeton in 1923, after interrupting his studies to serve in the Marine Corps in France in World War I. He did not, however, consider music as a career until after he had worked in the editorial and advertising departments of Doubleday, Page. Later he decided music was his life work and studied voice. His operatic debut was made in Italy and his American bow with the American Opera Company in 1929. He continued his appearances in opera, concert and major radio musical series until the outbreak of World War II, when he was commissioned in the Marine Corps. Mr. Chapman is still active in the Marine Corps Reserve Officers Association as president of the New York Chapter and as special recruiting officer for the Volunteer Reserve Drive.

"For seventeen years," remarked Chapman, "I have been advising young singers, I therefore feel that my efforts, coupled with a competent assisting staff, will be a constructive contribution to good music. I personally shall have the added pleasure of knowing I am aiding young musicians to achieve successful careers." W. A. T.

Recital by Isabelle Press And Frederic Neumann

Appearing in a recent concert at Carnegie Chamber Music Hall, Isabelle Press was heard in arias by Handel, Bach and Mozart, songs by Schubert, Brahms, Fauré, Hahn, Saint-Saens, Quilter and Hagemann. Miss Press acquainted an appreciative audience with a well trained, pleasant and expressive voice, and thoughtful musical interpretation. Interesting novelties were Three Pieces for Voice and Violin by Hugo Kauder, in which the singer was assisted by Frederick Neumann. The latter proved a remarkable violinist in his playing of compositions by Corelli, Dvorak-Kreisler and Sarasate. His technical prowess and exceptional musicianship enhanced his reading of the Introduction and Allegro by Corelli. At the piano was Otto Guth. H. W. L.

Reah Sadowsky to Tour South America

Reah Sadowsky played the Second Piano Concerto of Rachmaninoff with the Boston Symphony under Wheeler Beckett on March 3 at the orchestra's youth series in Symphony Hall, Boston. She will be heard in the same work with Mr. Beckett at Carnegie Hall on April 21, also in a youth concert. A tour of South America and the Caribbean is scheduled from August until November for Miss Sadowsky.

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Olin Downes, New York Times, Nov. 22, 1947

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EVENTS IN THE SCHOOLS

Reiner to Lead Two Concerts At Juilliard

Fritz Reiner has agreed to direct two concerts by the Juilliard Summer Symphony, it was announced by Robert Hufstader, director of the Juilliard Summer School. Dr. Reiner, appearing as special guest conductor of the orchestra, will bring to a close the orchestra's six-week season which includes a pair of concerts at the school during each of the last four weeks. Walter Hendl, the orchestra's regular conductor, will conduct the concerts of the first three weeks as previously announced.

Cornell College of Iowa Marks 50th Festival Year

MOUNT VERNON, IOWA.—Fifty years of the musical life of America west of the Mississippi will be celebrated on May 6, 7 and 8 when Cornell College of Iowa observes the 50th anniversary of its famed May Music Festival. Plans for the golden jubilee include a memorial for the late Frederick A. Stock, who conducted the Chicago Symphony at the festival from 1903 until his death in 1942. A fund of $112,000 is being raised for this memorial.

Participants at the 1948 May Music Festival will be the Chicago Symphony, Dorothy Maynor, soprano, and Beveridge Webster, pianist. The Cornell College Oratorio Society, under Jacques Jolas, will sing the Bach B Minor Mass, with John Toms, tenor; Nancy Carr, soprano; Ruth Pinkerton, contralto; and Donald Gramm, bass.

Gretchaninoff Honored

Alexander Gretchaninoff was guest of honor at a concert of his music by members of the New York College of Music at Carnegie Recital Hall on March 20. A reception was held in the Carnegie Lounge after the concert.

Thomas Recital Marks 80th Anniversary of Peabody

BALTIMORE.—The 80th Anniversary of the Peabody Conservatory of Music was celebrated early in March when John Charles Thomas, baritone and alumnus of the school, appeared in recital. Reginald Stewart, director of the Peabody, presented Mr. Thomas with an original etching of the conservatory, newly created by Don Swann, prominent local artist.

The recital in which Mr. Thomas appeared was the last of the current Artists Recitals. This series began in 1866, two years before the founding of the conservatory. It is believed to be the oldest series of its kind in the United States; the Thomas recital was number 1,151.

Baldwin-Wallace Stages Operas by Mozart and Pergolesi

The Opera Workshop of the Baldwin-Wallace Conservatory of Music, Berea, Ohio, presented Pergolesi's The Maid as Mistress and Mozart's Bastien and Bastienne on March 5 at the Berea High School Auditorium. George Poinar, head of the violin department, conducted. Singers included Hanna Johnson and Arthur Lovett in the first score, with Theodore Johnston as the mute; and Jacqueline Osenbaugh, William Boros and Oscar McCullough in the latter. The workshop is now under Norman Green, new head of the voice department. Harold W. Baltz is the conservatory's director.

Mirovitch with Juilliard Summer School

Alfred Mirovitch, eminent pianist, will again lecture, teach and hold master classes at the Juilliard Summer School in 1948. This will be Mr. Mirovitch's fourth consecutive season at this post.

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AND THE COLLEGES

Griller Quartet Summer School for San Francisco Conservatory

The Griller Quartet will hold a School of Chamber Music at the San Francisco Conservatory of Music from May 31 to July 10. A group of young professional students has been giving a series of concerts to raise money for scholarships, a few of which are still available for viola and cello students.

A committee of leading musicians and music patrons of the San Francisco Bay area are busy with preliminary plans; it includes Mrs. Hans Barkan, chairman; Mrs. Selah Chamberlain, Edward H. Clark, Ada Clement, Mrs. O. K. Cushing, Prof. Albert Elkus, Mrs. Donald Fowler, Mrs. Stanley Hiller, Lillian Hodghead, Mrs. Sidney Joseph, Adolph Kaufman, Elizabeth Peirce Kincade, Mrs. Marcus Koshland, Mrs. A. E. Lacomble, Mrs. Henry Marcus, Mrs. Stanley Powell, Dr. Eugene Ostwald, Margaret Tilly and Mrs. F. S. Waiss.

Ft. Worth All-City Orchestra Heard

FORT WORTH, TEX.—The All-City High School Symphony, Brooks Morris, conductor, gave concerts on April 8 and 9 in Will Rogers Memorial Auditorium. Perry Sandifer, public school music consultant in Fort Worth, coordinates the instruction of eight high school orchestras and choruses which combine for the programs.

Peters Memorial Fund Established At Occidental College

LOS ANGELES.—Honoring the late Mrs. Elizabeth Davis Peters of Burbank, Calif., a memorial fund of $500 has been established at Occidental College to enable the awarding each year for the next ten years of a prize of $50 to the student who has contributed most effectively that year to the musical life of the college, it was announced by President Arthur G. Coons.

Selection of the recipient will be made annually in May by a committee composed of members of the music faculty of Occidental and the presidents of student music organizations.

17th Kinley Fellowship Announced

The University of Illinois announces the 17th annual consideration of candidates for the Kate Neal Kinley Memorial Fellowship, open to college majors in music, art or architecture. The award yields $1,000 to be used by the recipient toward defraying the expenses of advanced study in America or abroad. Applications should reach the committee not later than May 1, 1948. Requests for application blanks and instructions should be addressed to Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Building, University of Illinois, Urbana, Ill.

(Continued on page 34)

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THE CHOIR CORNER

By LEON CARSON

A NOTED ORGAN PASSES

The latest sign of the fast-disappearing chateau style of dwelling in New York City is the slowly disintegrating residence on Riverside Drive of the late Charles M. Schwab. With it will go one of the last reminders of the era of American "royalty" —those kings of oil, steel, copper, asbestos, coke, railroads and high finance who reared for themselves mansions of splendor and beauty.

Upon its completion approximately forty-five years ago, this many-roomed house brought to New York a breath of Europe and its architecture of the French chateau manner. Its interior contained priceless articles of culture and utility brought from many corners of the earth.

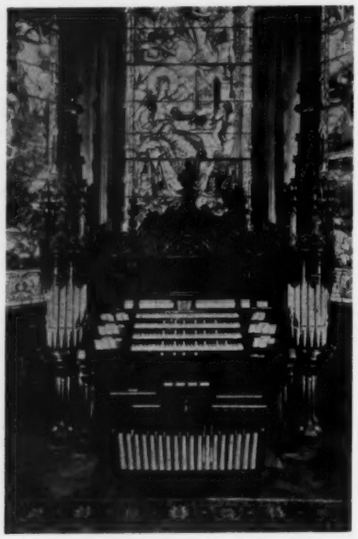
The passing of the Schwab mansion carries with it a story that makes Horatio Alger come to mind, with reality winning over fiction. From barefooted poverty in a Pennsylvania village to an income of over two million dollars a year by the time he reached middle life, its owner rose—building himself regardless of cost the palatial dwelling that is now coming down under the merciless hands of the wrecker. It takes little imagination to guess that a vividly picturesque drama goes with those granite walls.

•

One of the dominant features of this great structure was the organ, installed during 1904 in the little chapel at the head of the grand staircase. As Archer Gibson, the internationally-known and for long years the official organist for the steel master, so vividly puts it:

"Not the least of the unusual features of the mansion, already sold for a pittance for its precious pipes, etc., its wood and metal, the great Four Manual and Echo Organ has passed into the land of departed things. This organ was the first completely remote control electro-pneumatic instrument of its kind and was parent of a long string of organs built by the Aeolian Company for the mansions of our American kings of industry.

"The effort of the builders was devoted to the organ so as to produce sheer beauty of tone, whether played loud or soft, fast or slow. No concession was made to ecclesiastical or theatre tone. Whether Bach or Puccini, Brahms or Nevin was being played, it had to be alive and voiced to give pleasure and joy to human ears. The voice of this wonderful organ was devoted solely to the 'Joy of Living':—*Sic transit gloria mundi.*"



ORGAN INSTALLED AT HEAD OF GRAND STAIRCASE

in Schwab mansion, now being demolished.

•

Jewish Folk Music

A vast storehouse of music, until but recently virtually untapped, is being carefully sifted for traces of what many consider to be an authentic Jewish folk music. In ancient Yemen, stronghold of Hebrew culture dating from the time when the Yemenite Jews were exiled from the Holy Land after the destruction of the Sanctuary in Jerusalem, Chemjo Vinaver, authority on Jewish music and director of the Vinaver Chorus, has unearthed a number of compositions unique in content. For generations, transmitted orally, Yemenite folksongs have finally been scored by him in a pioneer work of importance.

Early in his search, he heard the native humming a melody that sounded extraordinarily familiar. The singers could elicit no further information than that "it had been sung like this by our grandfathers . . . and before that by *their* grandfathers. (Incidentally, he discovered that Saint-Saens had used elements of this tune in his opera Samson and Delilah.) Vinaver also found that while some Yemenite folksongs showed a certain relationship to Arabic tunes, there had been preserved an entire group of tunes bearing evidence of a specifically Jewish folksong in the Orient.

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Some of the young composers in Palestine who settled there during the past two decades have absorbed Yemenite elements. Starominsky's Choral Suite which received its American premiere this year in New York by the Vinaver Chorus, is a striking example of the impact of this music on composers. Mordehai Starmoninsky, born 1916 in Russia, came to Palestine in 1926. He studied in Paris under Stravinsky, Boulanger and Dandelot. His music shows his basic grounding in Western music and is at the same time inextricably woven into the pattern of the Eastern idiom in which his music is so indigenous.

Vinaver's arrangement of the traditional Yemenite Prayer and Priestly Blessing, also presented in New York for the first time this season by the Vinaver Chorus, was probably the first Yemenite Choral setting to reach Western audiences. The opening of the prayer is a rhythmic chant applied to a metric text of the Middle Ages. It is followed by the Priestly Blessing whose text is found in the Pentateuch and which still occurs in Jewish and Christian liturgies the world over.

Chemjo Vinaver is being sponsored in his research work by the Friends of Choral Art, a small, non-profit organization dedicated to the preservation of Jewish cultural traditions. His recording of much Yemenite music has become a landmark in the restoration of an important link in Jewish culture; his concerts have served to present to new audiences a choral literature for the most part completely unfamiliar, but deserving of wider dissemination.

Brave Man

From the May 29, 1852, issue of Dwight's Musical Journal comes the following:

"The dread, or dislike, which some of the Reformers had of instrumental music is nicely hit off by Burney in an anecdote which he gives of the visit of Sir Joseph Banks and Dr. Solandel to Iceland in 1773. A musical instrument somewhat similar to a violin, called a 'long spier' and played upon with a bow, was presented to them. It was a long time before they could find a person wicked enough to play upon it before them (the Icelanders had learned psalmody and the hate of instruments from the Reformers). But at length a man was found who, after having been fortified by a few glasses of gin, ventured in secret to play a psalm tune (from Bird's 'Gleanings from the History of Music'). . . ."

Baldwin-Wallace College Bach Festival

Announcement comes from Baldwin-Wallace College, Berea, O., of the Sixteenth Annual Bach Festival, to be held on June 4 and 5. It will have as its objective a religious experience through the medium of Bach's music.

The programs consist of music from the St. Matthew Passion, St. John Passion, Easter Day Music and Music for Easter Monday, and the first and second Sundays after Easter.

The soloists will be Mary Marting Pendell, Berea, soprano; Pauline Pierce, New York, contralto; Harold Haugh, Oberlin, tenor; Glenn Schnittke, Berea, tenor; Phillip MacGregor, Akron, bass; Norman Green, Berea, baritone. Harold Baltz and George Poinar are the conductors, and Cecil W. Munk will conduct the Brass Choir. Albert Riemenschneider is the founder of these important religious festivals.

Choir Notes

The joint New York University Glee Club-Vassar Chapel Choir was to sing the Mozart C Minor Mass at Vassar College Chapel on April 4 and at St. Thomas Church, New York, on April 18, the 160 members of these organizations being assisted by the following soloists: Barbara Troxell, Carol Jones, Howard Jarratt and William Wheeler; both performances being conducted by E. Harold Greer, of the Vassar Choir and Alfred M. Greenfield, of the N.Y.U. Glee Club.

•

Three interesting Evenings of Music were presented at the Central Presbyterian Church, New York, on March 1, 8 and 15 by soloists and the choir under the direction of Hugh Giles, organist. Assisting artists were René Le Roy, flutist; Mildred Dilling, harpist; the Kroll Quartet, consisting of Wm. Kroll and Louis Graeler, violins; Nathan Gordon, viola, and Avron Twerdowsky, cello; also Freda Hemming, soprano; William Hess, tenor; Chester Watson, bass.

•

A shortened version of Bach's St. Matthew Passion was given at Plymouth Church of the Pilgrims, Brooklyn, on March 21. Henry Pfohl, director; Thomas Needham, organist. Dr. L. Wendell Fifield read the narration; the assisting soloists were Anne Bollinger, soprano, and Jean Handzlik, contralto.

•

The Du Bois Seven Last Words of Christ was given at St. Luke's Evangelical Lutheran Church, New York, on March 14, under the direction of Mildred Holmer, organist-director. The choir was assisted by the following soloists: Helen Morrison, soprano; Ruth King, contralto; Harold Hanson, tenor, and Charles Zakaib, baritone.

•

In their first joint concert, the Yale Glee Club and the Connecticut College Chorus gave a performance of a Requiem at Woolsey Hall, New Haven, on March 14. Ellen Faull, soprano, and Paul Matthen, baritone, were the soloists. The Yale Glee Club is conducted by Marshall Bartholomew and the Connecticut College Chorus by Arthur W. Quimby.

•

A conference on Protestant Church Music will be held in Fort Worth, Texas, First Methodist Church on June 7, 8, 9, 10, 11, featuring a faculty of eight authorities including Hugh Porter, Robert McCutchon and Harold Stark.

MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

SATB

THE LORD IS OUR FORTRESS, by Johannes Brahms. J. Fischer & Bro., N. Y. 18c.

From the Finale of the Brahms Symphony No. I, Gena Branscombe has arranged the music in competent fashion and provided text for 4-part mixed chorus. Piano accompaniment. The well known music is majestic, powerful and rhythmic to the last detail and suitable for a strong chorus of well-balanced parts. A solo obbligato is used from the middle of composition through to the conclusion. Suitable for festival, general or special service use. 12 pages.

O LORD, GOD OF HOSTS, by Ralph A. Harris. J. Fischer & Bro., N. Y. 16c.

A simple, straightforward anthem for 4-part mixed chorus, with text from Psalm LXXXIX; organ or piano. Opening phrases by tenor and bass parts in unison. Portions to be sung a cappella, with soprano obbligato. Vocal tessitura easy. Suitable for general use by average choir. 7 pages. Performance time—2 minutes.

BATTLE ARRAY, by Alfred H. Johnson. J. Fischer & Bro., N. Y. 16c.

A substantial, martial anthem for 4-part mixed chorus, built around unusual text of Vachel Lindsay. Organ or piano accompaniment. Portions to be sung a cappella: Normal vocal tessitura. Suitable for general or special service. 7 pages.

LORENZ'S HYMN-TUNE ANTHEMS, compiled by Ellen Jane Lorenz. Lorenz Publishing Co., Dayton, O. 90c.

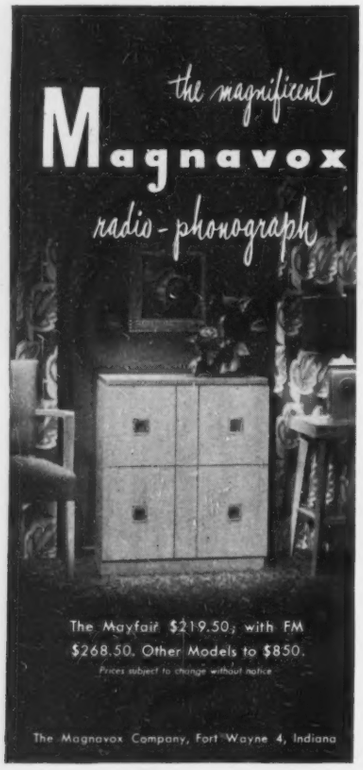
A serviceable collection of anthem fantasias (with incidental soli) on familiar hymn-tunes arranged for 4-part mixed chorus. Organ or piano accompaniment. Consists of 19 anthems based on well known hymn-tunes such as Lead, Kindly Light, Abide With Me, O Sacred Head, Holy, Holy, Holy, etc. These have easy vocal tessitura and are appropriate for use by the average small church choir as well as for larger choral bodies. Excellent for organist's library.

O WORSHIP THE KING, by Graham George. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London.) 16c.

A solid, stirring anthem for 4-part mixed chorus, text by Robert Grant (1776-1838) based on the old 104th, Ravenscroft's Psalter (1621). Organ accompaniment. Starts with voices in unison. Intermittent portions of full choir singing without accompaniment. Normal vocal tessitura for all parts. Suitable for general or festival service. 8 pages.

THE GATEWAY CAROL, by Ralph E. Marryott. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London.) 16c.

A tuneful, stimulating Easter carol for 4-part mixed chorus, with solo or children's choir. Words by Clarence Edwin Flynn. To be sung a cappella, with accompaniment for rehearsal only. Occasional passages for solo or children's choir obbligato, with choral humming accompaniment. Easy tessitura. 6 pages.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CHICAGO: Defauw Returns As Guest Leader

By DOSHA DOWDY

CHICAGO.—The return of Désiré Defauw as guest conductor of the Chicago Symphony Orchestra for eight concerts in the mid-March fortnight was a high point of the music season. As he appeared for his first concert (Tuesday, March 9), the hall resounded with enthusiastic expression of a genuinely warm welcome.

Mr. Defauw brought to his concerts the aristocratic quality which is his, with well designed programs. The first of these opened with a fresh, brilliant performance of Berlioz's Roman Carnival Overture followed by Lekeu's lovely Adagio for String Orchestra, given the sensitive reading which its character requires. Respighi's Four Symphonic Impressions, "Church Windows," were played with the sincere devotion which Mr. Defauw has always shown for the works of this Italian master. A distinguished interpretation of Brahms' Symphony No. 3 closed the concert, with the appreciative audience recalling the conductor to the stage numerous times.

The program for the Thursday-Friday concerts of the first week included Mozart's Overture to Don Giovanni; Beethoven's Pastoral Symphony, presented with charm and simplicity; and Strauss's Death and Transfiguration — an unforgettable and masterly performance, in the hands of a great musician.

A Roussel Novelty

Mr. Defauw presented an engaging program for his closing concerts of the second week. Cimarosa's Overture to Il Matrimonio Segreto sparkled with color and life; Lekeu's Adagio for strings with its delicate beauty was a fitting contrast to Roussel's second Suite from the ballet Ariane et Bacchus, with all of its fantasy caught in a highly imaginative reading; a notable performance of Berlioz's Fantastic Symphony closed the program. Mr. Defauw, with remarkable control of the orchestra, achieved a performance of fine proportions which gave eloquent expression to the works' most delicate utterances, and to those tensely dramatic and brilliant. Seldom has such warmth of bravos and cheers been felt in Orchestra Hall, as in those given Mr. Defauw on this occasion.

Following Friday's concert, Mr. Defauw returned to Montreal to conclude his series of concerts for the season, after which he will fly to Europe to conduct the May Festival in Brussels. In June, he will take over the baton of the Orchestra del Augusteo at Rome in a festival of modern music which will include Prokofieff's Scythian Suite — a work which has been one of the "best sellers" of those recorded by Mr. Defauw and The Chicago Symphony Orchestra. Returning by plane to Montreal, he will conduct a four weeks summer festival, after which he will fly to Johannesburg, South Africa for a series of concerts in August and September. Mr. Defauw's conducting engagements for next season in addition to his concerts as Musical Director of Les Concerts Symphoniques de Montreal, include guest appearances with orchestras of principal European cities including London, Paris and Rome.

Hannikainen Presents Premiere

Tauno Hannikainen, appearing as conductor of the Chicago Symphony Orchestra for the regular Thursday-Friday concerts of March 4 and 5, presented a program of especial interest with the orchestra's first performance of the Sixth Symphony by Sibelius (completing its repertoire of symphonies by the great Finnish master); the rarely heard Concerto for Three Pianofortes and String Orchestra by J. S. Bach; Haydn's "Military" Symphony; and in closing, Tchaikovsky's Overture-Fantasia, Francesca da Rimini. The feeling of security and composure established when Mr. Hannikainen takes over the podium, was in evidence as the program opened with the symphony, and accounted for the homogeneity achieved in its performance. The work was played with grace, the utmost refinement and with an infectious spirit of gayety. The prominent tone quality of three pianos substituting for harpsichords in the Bach concerto did not give complete authenticity to the performance, though the attractive work was well played, with the expert pianists Stefan Bardas, Thaddeus Kozuch and Louis Crowder as soloists. Mr. Hannikainen and his men directed their best efforts to a meticulous and musicianly performance of the Sibelius Symphony—an engaging work, though with musical content of less appeal than that of the composer's other symphonies. A dramatic and convincing interpretation was given the impassioned Fantasia—its turbulent stress relieved only by the plaintive song of the clarinet, returning to exploit at the end, the full fury of the infernal regions. The concert was received with enthusiasm.

Harry John Brown Leads Woman's Symphony

When Harry John Brown appeared on the podium to conduct the first of this season's concerts by the Woman's Symphony Orchestra of Chicago (Oak Park, March 3), the orchestra found itself under the leadership of an experienced young conductor. Though this was his first appearance in America as conductor of a major orchestra, Mr. Brown, a combat infantryman overseas, had appeared as guest conductor of the Nuremberg Philharmonic Orchestra, and of the G I Symphony, later receiving the appointment as its permanent conductor, and touring Europe with the organization until his return to America for "mustering out." Mr. Brown was at once a figure of arresting interest as he raised his baton and with vital attack, charged his players with vitality. The program opened with Introduction to Act III from Wagner's Lohengrin. This performance and those of other symphonic works programmed, were musically alive and admirably interpreted, though the symphony would have benefited from further rehearsals. Anna Yager Cantwell, soprano, was the orchestra's soloist in Henri Bemberg's Arioso, from La Mort de Jeanne d'Arc; Vocalise, by Rachmaninoff; and Duparc's Phidylé. The singer is a cultivated musician who, though her voice is small, projected the text of her songs with taste and sincerity. Her charming presence was an asset to the occasion.

A spirited performance of excerpts from Act I of the Bartered Bride, presented by the A Capella Choir of the Oak Park Township High School, and the orchestra, closed the concert. Mr. Brown's distinct talent for conducting, his musicianship, and the evident esprit

(*Continued on page 22*)

AT THE AMERICAN MUSIC STUDENTS' SYMPOSIUM, Ettore Mazzoleni (left), principal of the Royal Conservatory of Music, Toronto, studies Canadian score heard at the symposium, with Dr. Howard Hanson, director of the Eastman School of Music, as John Cozens, center, secretary of the Canadian Music Council, looks on. The delegation presented the Eastman School with some 30 scores from representative Canadian composers to be available in the Sibley Music Library.

Eastman School Little Symphony Gives U. S. Premiere

ROCHESTER, N. Y.—The Eastman School Little Symphony, conducted by Frederick Fennell, gave the first concert performance in America of the new Concerto for Oboe by Richard Strauss. The soloist was Robert Sprenkle, oboist of the Rochester Philharmonic and member of the Eastman School faculty.

First performance in America of the Concertino for Bassoon and Chamber Orchestra by Bozza, professor of composition in the Paris Conservatory, was given in the fourth of the Eastman School's series of graduation concerts with orchestra. Edgar Kirk was the soloist. Dr. Howard Hanson conducting the Eastman-Rochester Symphony, the other soloists were Robert Grocock, trumpet; Shirley Epstein, contralto; Russell Friedewald, flutist; Helena Bryson, cellist; Bruce Holcomb, tuba player, and Edward Easley, pianist.

The second annual American Music Students' symposium, held at the Eastman School of Music last month, proved so successful that other regions have been inspired to organize their own symposia. Student delegates from Northwestern University School of Music, a guest school invited this year, returned home with the decision to form a symposium which would serve Midwestern schools.

Word was brought also from Felix R. Labunski, composer, critic, and lecturer, that the College of Music of Cincinnati, of which he is a faculty member, has followed the Eastman School lead, and has organized its own Symposium, held April 2, 3 and 4, with representatives among others from the Cincinnati Conservatory, Miami, University of Kentucky, University of Louisville, Jordan, Depauw, and Indiana University. Mr. Labunski was an interested observer at the Eastman Symposium, as was Ettore Mazzoleni, principal of the Royal Conservatory of Toronto.

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THE DANCE: Problems of the Ballet Conductor

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The tense moments in the life of an orchestral conductor are as nothing compared to the plethora of responsibilities that can descend upon the head of a ballet conductor. Ask Richard Korn; he knows. Korn, who has conducted (and played in) a number of orchestras in America, has recently returned from Europe, where he made guest appearances with the Czech Philharmonic in Prague and was on the podium for many Original Ballet Russe de Monte Carlo programs.

When you conduct an orchestra, he says, you come on, do your stint and go away. As musical director of a ballet company, though, anything can happen.

One night during Les Sylphides, Korn relates, the theatre suddenly was blacked out. Several minutes later the lights went on again—but not in the pit. This meant that the corps de ballet had to maintain a graceful but precarious pose for some additional minutes until the orchestra's lights went on again.

Another time, at the end of the Polovetsian Dances, the curtain failed to descend. While the stage continued to whirl with the dancers—necessarily—the wind players began to get purple from holding the last note so long. "I was about to end their suffering, and the dancers', and mine too," says Korn, "when I saw the curtain begin to jiggle and then descend, to the great relief of all."

Symphonic Ideal Contrasted

As a symphony conductor, Korn explains, he had become conditioned to two purposes: producing every note in its proper relation to all the other notes, and imbuing that product with emotional or coloristic significance. The matter of the time-schedule of the evolution of those purposes was utterly secondary to him, if indeed it mattered at all. But in ballet-conducting he came to realize that those purposes have quite different values. The time-schedule then was paramount; and there was no appreciable choice for second place between the other two elements.

In Korn's own words, "Ballet is a visual art; the audible part of it is indispensable but relatively unimportant. While the choreography is based on the music, once the choreography has been established the music must thenceforth subordinate and adjust itself. The pace of the music is determined solely by the tempi and rhythms of the dance, which originated as the music's offspring but gets to be the music's master. The dances are conceived in tempi at which the human body (and there are no two alike) moves with its best grace and momentum; and if the dance is made to move at any other pace its movements become strained and unnatural.

"Therefore the primary—and only essential—function of the ballet conductor is to find the tempo at which his dancers move most comfortably and effectively, and to maintain that tempo. His is the most thankless job of all conductors. Usually doing his work in relative obscurity, he, more than any other person, holds the fate of a ballet performance in his hands. If he picks a tempo even slightly off, or selects the right one and fails to hold it steadily, he will cause the dancers to become tense and insecure, and the total effect of music and dance harmonizing and supplementing each other in *the* right tempo will not be attained. On the other hand, should the conductor be successful, he can so furnish support to the dancers that they will have confidence and do their best. In which case, of course, it is they who will get the credit."

Ballet vs. Opera Conducting

Of course, there is more to ballet conducting than choosing and holding a tempo. The man in the pit is still confronted with technical and interpretative problems that all conductors face. A comparison might be made of the resemblances between the ballet and operatic conductor; and the two do have much in common.

"But," says Korn, "the ballet conductor has one great advantage over his colleague of the opera in that all the forces whose *sound* he controls are below him in the pit. That removes one large dimension from his sphere of responsibility. And he never has to worry about the orchestra being too loud." That is the cheerful side of the comparison; there is another one, however.

"The ballet conductor is under a handicap which more than offsets this advantage. He is the only conductor who cannot exercise visual control over all his executants. Even in opera, the singers must often refer to the baton. But in the ballet it is out of the question for the dancers to look at it, except at intervals much too separated to do any good. Therefore the conductor's control over his dancers is indirect—it is one step removed—as it is exercised solely through the sound that reaches them from the pit. But this control, remote as it is, is absolute. If the dancers do not stay with his beat they are lost. They, in their turn, have no control over the conductor—even to the extent that opera singers have. There is no way in which they can compel their conductor to adopt their tempo (except in rubato passages). If the tempo is wrong, it can be set right only if the conductor watches them vigilantly for signs of discomfort and then changes the tempo himself."

Tyranny of Tempi

What, exactly, is inherent in the word "tempo," which is so important to the ballet conductor? As Korn sees it, the term, hard enough to define under normal circumstances, virtually defies analysis when it comes to ballet conducting.

Opera and symphony conductors, Korn believes, have a wide range of tempo to choose in any given work. And even if they choose a poor tempo, that does not necessarily imperil the general ensemble. But the ballet conductor can bring utter ruin with a poorly selected tempo. "And," Korn says with emphasis, "he has no excuse, while the symphony or opera conductor has many possible justifications for a tempo. In ballet, if the tempo is wrong, nothing else can be right."

If any conclusion can be drawn from comparisons of various conducting duties, it is Korn's considered opinion that, within certain limitations, the ballet conductor is an absolute tyrant.

"No other conductor has people performing under him who are forced, for their own salvation, to follow him. Orchestral players, choristers, soloists, often fail to follow a conductor's beat—ballet dancers, never. If the ballet conductor oversteps the limits within which he is boss, his alone is the responsibility for any ensuing difficulties. But if he 'feeds' his dancers well, he earns his reward in their sincere devotion, their expressions of eager confidence every time they see him descend to the pit."

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NANA GOLLNER AS THE SWAN QUEEN
in a scene from Ballet Theater's Swan Lake, which she performed on April 9 in the company's spring series at the Metropolitan. It was her first appearance with the company in several years. Miss Gollner was called in to replace Nora Kaye, who had not appeared with the company since the New York opening because of illness.

Four Dancers at YM&YWHA Dance Center

Mary Anthony, Joseph Gifford, Katherine Litz and Natanya Neumann shared a program at the YM&YWHA Dance Center on March 14. Of the four dancers it was around Katherine Litz that most of the attention was centered. She had earned wide-spread recognition for her dancing in the Humphrey-Weidman Company some years ago and when Doris Humphrey and Charles Weidman disbanded their company she settled in Chicago. This was the dancer's first New York appearance in about four years.

Her first composition, Impressions of Things Past, was a Suite in four sections danced to appropriately selected music by Villa Lobos. These impressions of incidents in childhood and adolescence expressed resentment, a feeling of uncertainty and insecurity, and most all of the unpleasant characteristics not generally associated with what most adults call the happy, innocent and blissful years. Miss Litz handled the subject intelligently, made her points clearly, and the movement, though limited in dynamic range, always seemed to have the right quality. Her other offering, How I Wasted Time and Now Doth Time Waste Me showed some Shearer influence and altogether was not as successful as the Suite. Some of the manipulations of the ball, stick and fan, used as props, were ingenious but there was too much repitition.

The other dancers were all excellent technicians and could move effectively. Their compositions, though, were choreographically weak and the subject matter generally too heavy.

Dance News

Arthur Mahoney is the choreographer for the City Center Opera Season which opened on March 19. The ballet appearing in the operas consists of Mr. Mahoney, Thalia Mara and members of their Ballet Repertory Company. This is the company founded last summer that premiered three ballets by Mr. Mahoney during the Jacob's Pillow Dance Festival. In addition to its opera activities, the company plans to make its New York debut at the City Center early in the fall. To complete the project, Mr. Mahoney and Miss Mara have opened a school which they call the School of Ballet Repertory. The company, they feel, can best be formed from the graduate students of this school for they will have been trained in the techniques and traditions of the many forms of dance ranging from classic ballet through Spanish and contemporary jazz.

Recent programs at La Meri's Ethnologic Dance Center included Spanish and Flamenco dances by Cadena and Teresa Zayas, an evening and afternoon of divertissements by the Exotic Ballet Company; Swan Lake with Juana as guest artist in the Hamsarani role coupled with Cuadro Flamenco and finally Deborah Bertonoff, Palestinian dance-humorist and mime, in her first New York Performance.

Munch to Succeed Koussevitzky

The conductorship of the Boston Symphony Orchestra will be relinquished at the close of the 1948-9 season by Serge Koussevitzky, who will then end his 25th year with the organization. The conductor announced that he took this step with regret owing to his desire to lessen his "present strenuous obligations." He will continue as Director of the Berkshire Music Centre and will conduct the Berkshire Festivals of 1948 and 1949. Charles Munch has been engaged to assume the conductorship of the Boston Symphony in October, 1949. He made his first American appearances with that orchestra in December, 1946, and again conducted it as guest for three weeks in the present season. A native of Strasbourg, he was born in 1891, and first studied violin with Capet and Flesch. He has conducted the Paris Conservatoire Orchestra since 1938.

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WASHINGTON Symphony Seeks Appropriation

By JAMES M. DEANE

WASHINGTON, D. C.—A feature of the National Symphony Orchestra's 18th sustaining fund campaign was a series of transcribed broadcasts—700 in all!—by Margaret Truman. The President's daughter masqueraded as the "voice of the symphony" in a contest to promote the drive. Entrants, besides identifying her voice, were asked to write in 50 words "Why Washington should support the National Symphony." Miss Truman presented the keys of a new automobile to first-prize winner Paul D. Lagomarcino, a 26-year-old law student and veteran, who said the Symphony was important for children.

Despite the White House aid, the drive after five weeks had reached only 75 per cent of its $165,000 goal. The orchestra's board warned of possible dissolution unless the full amount was raised but was hoping the need for an orchestra in the Nation's Capital would bring forth public support.

As one way of broadening civic interest the orchestra was seeking support for an expansion of its public school concert program. Washington's Board of Trade was considering the advisability of asking a Congressional appropriation for the concerts, which receive no government backing.

Outcome of the March 12 meeting of the National Symphony Association was a petition, signed by 295 of those who attended, asking Congress for financial support for school concerts, and a 3-to-1 vote to retain Hans Kindler as conductor. This was regarded as settling, for the present, the criticism that has been reported directed toward Kindler and the orchestra's board.

Orchestral Programs

Meanwhile, Conductor Hans Kindler was due in Europe for a six-week conducting tour including Berlin, Munich, Copenhagen, Stockholm and other cities. Slated to follow these engagements is Kindler's third South American tour, which will include an 8-concert stand in Santiago, Chile.

Georges Enesco, who guest-led the orchestra last year, again was scheduled to "sub" for Kindler here, along with two other guests, Tauno Hannikainen and Igor Stravinsky.

Most of the National Symphony's recent concerts have been on tour in Maryland and Virginia. Two given here offered Virginia MacWatters, young soprano, singing Mozart in a Viennese program, and Benno Moiseiwitsch, pianist, in the third concerto of Beethoven played extraordinarily well. Also on the second program were a pleasing novelty, Rondo Amoroso by the Norwegian Harald Saeverud; the first symphony by Robert Ward, and Rimsky-Korsakoff's Capriccio Espagnol. Moiseiwitsch, Ward and Kindler all were accorded ovations by the large audience.

Violin pace-setting by Francescatti marked a Philadelphia Orchestra appearance, under Ormandy, which listed the Saint-Saens Third Concerto, Virgil Thomson's Symphony on a Hymn Tune and Ravel's La Valse. Orchestra, soloist and conductor were at their best.

Richard Bales' National Gallery Orchestra rounded out the orchestral picture with an extensive program marking Washington's birthday with pieces of his time, arranged by the conductor, plus the Mozart Linz Symphony and a novelty, Homer Keller's Serenade for clarinet and strings, with Rex Hinshaw as soloist. Washington composer Bainbridge Crist also was represented.

The Recital Roundup

Joseph Szigeti, Lotte Lehmann and Robert Casadesus led the array of recitalists. Szigeti included Prokofieff and Debussy items, Mme. Lehmann sang French and German songs with her usual surpassing grace, and Casadesus won admiration for his Mozart, Schumann, Beethoven and Ravel. . . . Brailowsky, who gave a resounding evening of Chopin, etc., under C. C. Cappel auspices, turned his fee over to the Musicians' Emergency Fund, Jeanette MacDonald was another Cappel guest. . . . All-Chopin was the offering of György Sandor, a Patrick Hayes presentation. Of a different order was the visit of ballad singer Burl Ives, who attracted (at a special rate) nearly as many school children as adults. . . . In the Dorothy Hodgkin Dorsey series were Rubinstein, with his usual big house; Patrice Munsel, gratefully received; and Vitya Vronsky and Victor Babin, in a sparkling duo-piano affair.

MADELINE REED,

contralto, on April 20 will give a recital at Times Hall, New York. Miss Reed, besides her concert activities, is a teacher of theory and has been soloist at the Church of the Ascension and elsewhere. She has been featured with the Orchestrette Classique under Frederieka Petrides and Franco Autori's orchestra in Central Park and other metropolitan outdoor centers. Her radio programs have included appearances over WQXR. (Photo © Underwood & Underwood.)

. . . The Guilet and Paganini quartets gave programs at the Library of Congress. . . . National Gallery recitalists were Lois Kaplan, Helen McGraw and Robert Goldsand, pianists, and Max Pollikoff, violinist. . . . Mrs. Helen Hartness Flanders, wife of the Vermont Senator, presented three New England folk singers in an illustrated lecture in the Library of Congress Coolidge Auditorium.

Notables to Take Part in Second Edinburgh Festival

The American National Theatre Academy will be featured at the Second International Festival of Music and Drama at Edinburgh, Scotland, this summer, with Orson Welles playing in Othello.

Artur Schnabel has been added to artists already announced. The Glyndebourne Opera will present Don Giovanni and Cosi fan Tutte, and other noted ensembles include the Concertgebouw Orchestra of Amsterdam, the Boyd Neel Orchestra, the Huddersfield Choir with the Liverpool Philharmonic, the BBC Scottish Orchestra, the Augusteo Orchestra of Rome, the Royal Philharmonic, the Hungarian Quartet, the Glasgow Orpheus Choir and the Sadlers Wells Ballet.

Rome Prize Fellowships Awarded for 1948-49

The American Academy in Rome has announced the award of eighteen Rome Prize Fellowships for one year each, beginning Oct. 1, 1948. These fellowships carry a stipend of $1,250 a year, transportation to and from Rome, free residence at the Academy if desired, and an additional travel allowance depending on costs in Europe. The total estimated value of each fellowship is about $3,000.

One new fellowship in musical composition has been awarded to Jack Beeson, of New York. The following, who are now at the Academy, have been granted a one-year renewal of their fellowships in musical composition starting Oct. 1, 1948: Alexei Haieff, New York City, and Andrew W. Imbrie, Princeton, N. J.

Closed during the war, the Academy reopened to its regularly appointed Fellows in October, 1947, under the directorship of Laurance P. Roberts. The visiting staff includes Samuel Barber, composer, who is now in residence at the Academy.

Evelyn MacGregor Heard With Orchestras

Evelyn MacGregor, contralto, recently appeared as soloist with the "Pops" Symphony Orchestra in its opening concert at the William Penn Junior High School Auditorium, York, Pa. Her program included operatic arias, as well as songs most requested on her radio broadcasts. On April 1, she is guest soloist with the Babylon Symphony in Babylon, L. I., N. Y.

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ADI BERNARD

Adi Bernard Active as Composer-Pianist

Adi Bernard, pianist, appeared on March 3 at Carnegie Recital Hall in the first concert performance of her Rhapsody in Hebrew on Palestinian Folk Songs. Miss Bernard has recorded the work, and it is now ready for distribution.

The pianist, who made her American debut this season at Carnegie Hall, combines teaching with concert activities and is a member of the National Guild of Piano Teachers. Her current engagements include recitals for the United Jewish Appeal throughout the country, and a series for the American Red Cross in the veterans' hospitals of Kingsbridge and Halloran. She also played in hospitals during the war in Europe.

Omaha Symphony Continues Successful Series

OMAHA, NEBR.—Large, enthusiastic audiences attested to the success of the Omaha Symphony Orchestra, under Richard E. Duncan, conductor, in the third pair of concerts this season, March 8 and 9.

Mr. Duncan's programs are always thoughtfully planned. This time Samuel Barber's Adagio for Strings was contrasted with Goldmark's "Rustic Wedding" Symphony, and numbers from Tchaikovsky's Nutcracker Suite, a far cry from Three Dances by Khachaturian. John Carter, tenor, guest soloist, in two groups of songs received hearty acclaim at each concert. The series is sponsored by the Omaha Junior League, the Omaha World-Herald, and the Associated Retailers.

Joslyn Memorial Art Museum, with the cooperation of nine Omaha music clubs, brought the London String Quartet here on March 1, in a program marked by the exquisite ensemble playing of its four members, John Pennington, violin; Laurent Halleux, violin; Cecil Bonvalot, viola, and C. Warwick Evans, cello. The program included the Beethoven Quartet, Op. 95, that by Debussy, and a group of Stephen Foster melodies arranged for this group by Anthony Collins.

E. Power Biggs, concert organist, gave a recital in the First Central Congregational Church recently, when he displayed varied tonal resources of the new Aeolian-Skinner organ recently installed there. The large audience recalled him many times, and finally won extra numbers.

Martin W. Bush, F.A.G.O., organist and choirmaster of this church, the Sanctuary Choir and soloists presented Brahms' Requiem recently. H. M. R.

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SILHOUETTES

By MARY CRAIG

To Manhattan via Milan

Previous to 1939 there was a flourishing studio-school of music in Milan, jointly operated by two women bearing famous names, Rita Kittain, primadonna soprano and Lydia Chaliapin, mezzo-soprano and daughter of the great Russian basso. The approach of war and the unsettled conditions in Italy necessitated a transplanting to these shores. Both teachers, as young students themselves, had been through the rigors of revolution and subsequent banishment from their beloved native land. So the change to the American scene was no new event and was successfully accomplished. Here in New York, the work and the achievement have continued, the scope of the studio and the activities of the artist pupils constantly increasing.

Musicianship is the keynote. Rita Kittain, as a 16-year-old pianist, won the coveted gold medal of the Moscow Conservatory. However, her chief aim was singing and despite family opposition to a professional career, she persevered, paying for her voice instruction by giving piano lessons. She became first assistant in teaching at the school with a class of 30 pupils. Here started her experience in pedagogy.

But within two years she had made herself ready for a vocal debut at the Moscow Opera, singing leading roles in Traviata, Rigoletto and similar assignments. Here it was that Feodor Chaliapin took notice of her talent, and requisitioned the young singer for his concert tours. Mme. Kittain was subsequently heard in Petrograd, Berlin, Dresden and other major cities of Continental Europe. In Prague, the soprano had the opportunity of singing with the symphony orchestra in a new Stravinsky work, the composer conducting. Engagements in South America followed. Then came a tour of Italy and Poland during which Mme. Kittain sang with

RITA KITTAIN

LYDIA CHALIAPIN (Photo by Mitchell.)

Battistini, who made her an unusual offer. He said that although he did not give lessons, if she would come to Rome, he would "once and for all" reveal to her all fundamentals and so-called "secrets" of his vocal method.

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After working and studying for a time in the City of the Tiber, Mme. Kittain, while still singing actively in important opera houses of Italy, established her teaching headquarters in Milan, where singers from many countries came to perfect their art.

It was here, following the expressed advice of her father, that Lydia Chaliapin joined the Kittain staff, commencing as a pupil, later becoming an associate teacher. Mme. Chaliapin was graduated from the first Governmental Vocal School of Moscow. Always intensely interested in the action side of the lyric stage she studied also in the Dramatic School, her teachers being famous artists of the Moscow Art Theatre, Leonidoff, Lujsky, Dicky, Muratova, simultaneously continuing her vocal work. Her father's wish that she work with Rita Kittain for further artistic polish took her to Italy. There and in France, Czecho-Slovakia, Yugoslavia and Switzerland, she was presented in concert and opera, in the "movies" and made numerous recordings. In 1937, Lydia Chaliapin joined the staff of the Milan studios and the collaboration has been carried on until the present. Besides her teaching in the city, Mme. Chaliapin is instructing a large class of singing pupils at the Westchester Conservatory of Music.

In the Kittain-Chaliapin New York school a speaking knowledge of five languages is added to the music, drama, repertoire studies which give the student the assurance of a complete stage education.

Mme. Chaliapin believes with Mme. Kittain, that lack of stage routine is the greatest handicap for a young singer. She speaks feelingly, "Because even I have recently experienced that sinking sensation of total loss which comes from stage-fright," she related smiling. "On the radio a little while ago, I was a 'jury' and, although I expected only to sit and write my opinions, suddenly I found a microphone swinging in front of me and I had to say something, unprepared and unwarned. It took all the courage I had to speak. That is what the unready pupil feels, and that is why we consider actual platform experience a vital part of student training."

Each May an open student-concert is held in a New York concert hall with the idea of offering a real try-out and actual experience of audience hearing to the advanced pupils. This season it is scheduled for May 18 at Times Hall.

Knapp Sings Adalgisa with Philadelphia La Scala Opera

Eleanor Knapp, American mezzo-soprano, who has been heard in operatic performance in the Metropolitan area, with the San Francisco forces and for two seasons as one of the favorites of a touring operatic quartet, won signal honors in the Norma presentations which closed the season of the Philadelphia La Scala Opera Company. Called at a few hours' notice to substitute for indisposed Bruna Castagna in the demanding role of Adalgisa at the Academy of Music, March 11, the young singer was a notable factor in carrying through a performance hailed by audience and press as triumphant vocally and histrionically. The second evening, in Baltimore, established the success of the emergency newcomer as the strong cast, including Herva Nelli, Frederick Jagel, Nino Ruisi, was effectively completed by Miss Knapp.

Following a heavy season of concert and operatic engagements which began with summer "Pop" opera and later took the mezzo from Florida to Nova Scotia and outlying Canada, Miss Knapp has been recently engaged for Mozart operas via radio.

Eugene Conley to Sing in Europe

Eugene Conley, American tenor, will sing on April 25, 27 and 29 at the Royal Opera House in Stockholm. He is believed the first American tenor to appear there since 1938. He will take the tenor leads in Boheme, Rigoletto and Tosca. Mr. Conley's tour opened on March 27 at The Hague, and includes Norway, Finland and Sweden, a schedule of over 30 engagements before his return to the United States the latter part of May.

ELEANOR KNAPP (Photo by James Abresch.)

Opera Workshop Presents Scenes From Traviata

The Opera Workshop, Luigi Rossini, director, presented scenes from La Traviata on March 7 at the Barbizon-Plaza Concert Hall. Mathilde Sarrand, an artist-pupil of Luigi Giuffrida, as Violetta sang with brilliant, pure tone, looked charming and acted with conviction. This soprano recently was on the Metropolitan Auditions of the Air. The Alfredo was Arthur Ulisse, who took the part with vocal and histrionic finesse, and Benjamin de Loache was a sonorous Germont *pere*. Others in the cast were Charlotte Bloecker, Joyce Sellinger, Norman Warwick, William McCully, Ray Drakeley and James Eby. Hulda Rossini was musical director. D. B.

•

Paula Crystal, soprano, sang for the veterans at St. Albans Hospital on April 8 and at Halloran Hospital on April 11, both in the New York area.

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MINA HORNE

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Mina Horne, New York singer and teacher of voice, is leaving for Europe early in April to make a survey of music conditions and to arrange future engagements for American singers who are ready for operatic appearance. The soprano, who spent 15 years in study and artistic activity in major opera houses and concert halls of the Continent, expressed the opinion that political circumstances permitting, singers can obtain much needed experience there. For this, as she puts it, the critics here justly clamor, and numerous organizations offer opportunities across seas.

"Serious-minded singers planning professional careers must learn the *feel* of the stage, what it means to carry the weight of performance and face strange audiences," she stated. "There are beautiful voices here, exceptional talent and instruction is available in all fields of music education. But there is lack of sufficient opportunity for the youthful artist. This country has, at lowest estimate, 100 cities well able to afford and support municipal opera houses; in all sections of the land SRO signs greet the sporadic or touring companies; but little is being done, apparently, to stabilize and establish permanent institutions of opera.

"In Italy alone there are approximately 400 opera houses. While placing their own singers first, which is as it should be in any country, the Italians are more amenable to hearing the foreign artist than almost any other nation and are more generous in their appreciation of good work and of a difference in talent. Singers there seldom have dramatic-school coaching, they may learn a role practically on stage, but at least the vocalist has a chance to learn what he or she is doing with a part. Some artists have sung five years of one role—this is not the exceptional case."

Miss Horne said that she was centering her attention and the repertoire of her artist pupils slated for the European season on opera, as there was little opening at the present time for unknowns on the foreign concert lists. "Right now, with borders closed and radio outlets circumscribed, only name-artists have a chance," she said.

Her own debut was made at the San Carlo, Naples, in the role of Aida. Some of her engagements were at La Scala in Milan, and opera houses of Rome, Turin, Trieste, Parma and other cities of Italy. Miss Horne also concertized widely through France and Italy.

Since she is on the tall, stately side, it is interesting to hear that her favorite part was Iris, in the Mascagni score of that name, "although I had to play it with bent knees during the entire session," she said ruefully. Other assignments were leads in Tosca, Trovatore, Mefistofele, Walküre, Tannhäuser, and Lohengrin. She was preparing for her first Isolde when World War II brought her home. She immediately opened New York studios and has since been busy in the readying of young singers for professional work, aided by her valuable experience on both sides of the footlights. On her return from Europe in August, the work at the local studios will be resumed.

AT THE OPERA MASQUERADE
of the Surf Club, Miami Beach, Fla., Lily Pons and André Kostelanetz were guests of honor. The background was a replica of the Paris Opéa foyer. Miss Pons gave the prizes for the best costumes. (Photo by Don Duffy.)

Bethlehem Bach Choir Will Hold 41st Festival

The 41st annual Bach Festival at Bethlehem, Pa., will be given by the Bach Choir under Ifor Jones' direction on Friday and Saturday, May 14 and 15, in the Packer Memorial Chapel of Lehigh University. Five Bach cantatas (Nos. 1, 23, 30, 102 and 180) and the motet Watch and Pray will be sung in two Friday sessions at 4 and 8:30 o'clock, with Lura Stover, Margaret Williams, Harvey Smith-Spencer and Mack Harrell as the soloists and E. Power Biggs at the organ. On Saturday, Bach's Mass in B minor will have its 39th complete performance in this series, in two parts beginning at 2 and 4:30 o'clock, respectively. Ralph Kirkpatrick will give a harpsichord recital on Saturday morning in the Nativity Episcopal Parish House.

Essex County Symphony Quits

NEWARK, N. J.—The Essex County Symphony Society, which provided summer outdoor concerts at popular prices at the Newark City School Stadium, ended a 12-year existence by recently voting itself out of existence. Mrs. Parker O. Griffith, president, of the society, and head of the Griffith Music Foundation, its principal sponsor, said that the decision had been owing to rising costs and loss of financial supporters. The series incurred a deficit of $26,932 last summer, when the concerts were revived after four years' interim. The Griffith Foundation will continue its indoor concerts.

Efrem Kurtz for Houston Symphony

Efrem Kurtz has been named conductor of the Houston, Tex., Symphony Orchestra for the next three years. Now conductor of the Kansas City Philharmonic, he had another year to serve, but the management agreed to release him. He will retain an advisory capacity until it has secured another conductor.

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CHICAGO

(*Continued from page 17*)

de corps established between the conductor and the orchestra account for the success of the concert.

Ripon College Choir in Concert

The Ripon College choir, Ripon, Wis., gave one of the most interesting choral concerts to have been heard here this season. The attractive program was a credit to the choir's enterprising leader, William J. Peterman, who not only had trained his singers well, but had given them an appreciation of the various styles of vocal literature represented. Whether in early songs of Bach, Vittoria, Gabrieli; Brahms' Motet (Op. 29, No. 2, Psalm LI); Billings' Fuguing Tunes; or in lighter songs by Malin, Davis, Niles, Borowski, and others, the singers were unfailingly in the spirit of their song and were delightfully humorous in some. The excellent soloists were Barbara Schaefer and Thomas Buggin Buffington, and Doris Rohlofi, was the gifted accompanist.

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Rudolf Serkin on Musical Arts Series

Certainly one of the most valuable piano recitals of the season was given by Rudolf Serkin in Orchestra Hall, March 2. Works of only 3 composers were represented, but in these (Beethoven's Phantasie, Op. 77, Phantasie in C Major (Wanderer) by Schubert, Chopin's and 12 Etudes, Op. 25, Serkin was able to exhibit every phase of his superb piano playing. There was tremendous vigor and power-brilliance without percussive quality, exquisite pianissimo, and beautifully musical playing without exaggeration.

Bjoerling Fills Orchestra Hall

Jussi Bjoerling, with Frederick Schauwecker at the piano, drew one of the largest and most enthusiastic audiences of the season to his Orchestra Hall recital, March 8 (Harry Zelzer's management.) Mr. Bjoerling captivated his audience with his fine artistry and magnificent voice (with only the imperfection of occasionally strained high tones when singing full voice). The program was composed of arias, German lieder, and Swedish songs. The singer responded generously to the audience's insatiable demands for encores.

Evelyn White's Engagements

Evelyn White's winter and spring concert engagements, in addition to her Orchestra Hall recital, include those in Lansdale, Pa. (April 1); YMCA Hotel; Temple Mizpah (May 19); joint recitals with David Moll at B'Nai Brith, and at the Cordon, Fine Arts Bldg.; with Ruth Heizer, for the Society of American Musicians; and at the Cosmopolitan School of Music Recital Hall in a performance of Strauss's Sonata for violin and piano, with Nesta Smith.

Eloise Matthies in Philadelphia Debut

Eloise Matthies, pianist, and recent winner of the Musical Fund Society of Philadelphia, will be presented in joint recital with violinist Helen Kwalwasser, in Philadelphia, on April 7. In addition to the award recital, an honorarium of $100 and expenses will be given the winner. The Musical Fund Society was organized in Philadelphia in George Washington's time (about 1724) by a group of culturally minded people desiring to promote art in Philadelphia. Miss Matthies will play Schumann's Kreisleriana, and pieces by Paul Creston, Charles Griffes, Debussy, and Clyde Duncan (former composition student of Leo Sowerby, and member of the faculty of Lawrence College, Appleton, Wis).

Cara Verson Active

Cara Verson has recently concluded a tour as soloist with the "Little Philharmonic Orchestra" (Feb. 23-March 2), having played in Ohio, Illinois, Iowa and Kansas. Her next tour will be through the south, including recitals (all modern programs) in North Carolina, Georgia and Tennessee.

Helen Kettner in Concert

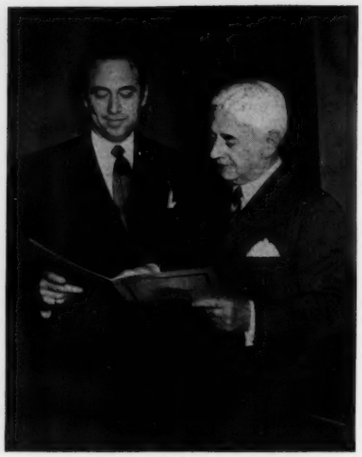
Helen Kettner, pianist, will appear in the Series of Faculty Concerts at Elmhurst College on Sunday afternoon April 11. Her program comprises works by Bach, Scarlatti, Brahms, Chopin, Ravel, Stravinsky and Khachaturian.

Mrs. Albion Announces Concerts

Mrs. Edouard Albion will present on next season's Patrons of Music Concerts to be given at the Casino Club, Poldi Mildner, pianist, and John Creighton Murray, violinist, March 10; Italo Tajo, bass-baritone, Dec. 8; and Joan Hammond, soprano, and Mario Braggiotti, pianist, Jan. 12. Mrs. Albion will also present Kathleen Ferrier in Orchestra Hall concert, March 15.

Camille Nickerson Guest Artist at Festival

Camille Nickerson, interpreter of Creole Folk Music, will be the featured guest artist at the National Folk Festival in St. Louis, Mo., April 7-10. Miss Nickerson will make two appearances on the program and will give a 15-minute broadcast during the festival (which is under the direction of Sarah Gertrude Knott).



DR. EDWIN FRANKO GOLDMAN,
who is honorary life president of the American Bandmasters' Association, spent Saint Patrick's Day in Chicago with Leonard Keller, president of the Metropolitan School of Music, left. During the day the former renewed acquaintances with Dr. Rudolph Ganz and Dr. Hans Rosenwald. Dr. Goldman was on his way to Sioux Falls, S. D., to preside at the annual convention of the American Bandmasters' Association. The Governor of South Dakota was scheduled to extend the greetings of the State to the conventioneers at the opening meeting, where Dr. Goldman delivered the principal address. During the convention he was also to conduct part of the concert which is the outstanding feature of the annual convention.

Luboshutz and Nemenoff Heard

A bravura romp through their third encore, de Falla's Ritual Fire Dance, brought the two-piano recital of Pierre Luboshutz and Genia Nemenoff to a vivid conclusion and left the audience feeling very pleased and satisfied indeed. This fifth and final concert in the Allied Arts Piano Series at Orchestra Hall on March 14 emphasized anew the topnotch qualities of these fine artists. Every nuance within a given style and every style within the range of piano literature seem to come readily to their eloquent hands. Rachmaninow's Second Suite and Glinka's Lark bespake the program's most superb moments, though not to lessen the effectiveness of the Vivaldi-Bach A minor Concerto, Beethoven's Variations on a Mozart theme, Milhaud's Scaramouche, and several shorter numbers including an extraordinarily domesticated Waltz by Shostakovich!

J. M.

Samson François in Local Bow

Heralded as a fantastic genius, Samson François appeared in his first Chicago recital, March 16—the last event of the Musical Arts Piano Series. There is no denying that the young Frenchman has a spectacular talent, with the pianistic flair of a genius, but often the sensational individualism overrides and belies the true meaning of the music. The musical high point of the evening was the performance of Le Gibet by Ravel—a truly beautiful reading. The program included also Toccata and Fuga in D minor by Bach-Busoni, Sonata in B flat minor and six Etudes by Chopin, Scarbo by Ravel, and three works of Liszt. D. A.

Katja Andy Gives Fullerton Hall Recital

The simplicity and authority of sincere musical expression warmed the hearts of the many listeners at Katja Andy's second Chicago recital at Fullerton Hall on March 14. In this artist's very polished playing, keyboard display becomes subdued in the true unfolding of the creator's message. In the Schubert Sonata in B flat major were revealed the superb lyricism and the pure beauty of the composer's tonal world. A persuasive performance, richly glowing in varying shifts of tonal colors, was given to a group of compositions by contemporary composers — Prelude, Arioso and Fughette on BACH by Honegger, two Preludes by Messiaen, and Sonata (1924) by Stravinsky. Miss Andy programmed for the final group a Partita by Bach (No. 4 in D major) and played it with excellent artistry. D. A.

Esther Bowker Presents Pupils

Esther Bowker, artist teacher on the faculty of the Chicago Conservatory, presented her pupils in voice recital re-

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cently, in the school's Recital Hall. This was the first of two recitals to be given by pupils from Miss Bowker's studio within the month. The program was composed of songs of representative composers, sung by Paul Dever, Gloria Jean Covey, Jerry Jones, Verna Brown, Mary Carlini, Cecilia Brzyski, Marion Hyatt, Donald Mee, June Hoegler, Merle Noble, Gladys Jones, Doris Middleton, Jack Benedict and Madelon Baker. Others contributing to the program were Patricia McAulaffe, pupil of Blanche Ray; Vito Vitali, pupil of Paul Dever, and the Student Glee Club.

Hadley Abernathy at Kimball Hall

Hadley Abernathy, Evanston pianist, who had toured the midwest in concert prior to his entering the service, gave his first concert since resuming his career, before a large and friendly audience in Kimball Hall, March 15. Comprising the program were Brahms' waltzes, Op. 39; some of Mendelssohn's Songs Without Words, Schumann's Papillons, an Impromptu by Schubert, a Chopin group, Liszt's Funerailles, Poulenc's Pastourelle, an Arabesque by Debussy, and Rubinstein's Serenade in D minor, and Etude in C major.

After filling a number of concert engagements throughout the summer, Mr. Abernathy will make his New York debut in Town Hall, under NCAC management, Sept. 28.

Herbert Renison Makes Chicago Debut

Herbert Renison, Argentinian pianist, who has been acclaimed one of his country's most gifted artists, made his Chicago debut in Kimball Hall recital, March 12, before a large and representative audience. Comprising the program were a Bach-Busoni Organ Choral-Prelude, Mozart's Rondo in A minor, the Liszt Sonata dedicated to Robert Schumann, Szymanowski's Thème varié, Op. 3, and pieces by Debussy and Chopin. A generous number of encores included two South American compositions.

Two Rudolph Reuter Pupils Heard with Orchestra

CHICAGO. — Two of Rudolph Reuter's students recently appeared with orchestra—Jane Northey played the Tchaikovsky Piano Concerto with the symphony of Waterloo, Iowa; and Loy Kohler the Schumann Concerto under Izler Solomon with the Columbus (O.) Symphony. Mr. Reuter was pianist with the Symphony Quartet of Chicago in a chamber music concert at the Museum of Toledo, Ohio, and, among other appearances, played engagements with his Trio whose other members are Messrs. Weicher and Powers.

Heads Kimball Company Board

David W. Kimball was recently elected chairman of the board of the W. W. Kimball Company, which enters its 91st year of continuous operation under Kimball family ownership and management. Mr. Kimball will also continue as treasurer, the position he held prior to the creation of the new office of chairman of the board.

DIVIDED THEY STAND

(Recent performances by the Chicago Symphony Orchestra)

**Mozart's "Jupiter" Symphony—
(Ernest Ansermet conducting).**

". . . it would not be possible to overpraise the intimate, almost affectionate, reading with which the work was offered . . . and not less noticable was the clarity of the playing, whereby the wonderworking counterpoint was made patent, particularly in the finale."
Felix Borowski, Sun-Times.

"Mozart's "Jupiter" . . . emerged from assiduous treatment with pernicious anemia."
Claudia Cassidy, Chicago Tribune.

"Mozart's "Jupiter" Symphony was the most leaden offering of the evening."
William Leonard, Chicago Journal of Commerce.

**Haydn's "Military" Symphony—
(Tauno Hannikainen conducting).**

"Mr. Hannikainen offered a delightful reading, omitting nothing of the lightness and humor which makes Haydn's music a joy to hear."
Felix Borowski, Sun-Times.

"The "Military" Symphony was flabby in form, vague in style, and with only an occasional flash of high spirits to show its worth."
Claudia Cassidy, Chicago Tribune.

**Lekeu's Adagio for Strings—
(Désiré Defauw conducting).**

"The conductor evoked a rich and expressive tone from his strings, and there was more than one moment when it was possible to realize that Mr. Defauw was one of the first conductors to teach the Chicago Orchestra what a real pianissimo can mean."
Felix Borowski, Sun-Times.

". . . was unfolded with meticulous care for details and apparent understanding of its fragility."
William Leonard, Journal of Commerce.

". . . there was consistently lovely texture of sound in Guillaume Lekeu's affecting Adagio for strings. . . ."
Irving Sablosky, Chicago Daily News.

". . . the lack of form and style that made Lekeu's dusky Adagio seem a double dose of Delius."
Claudia Cassidy, Chicago Tribune.

Manuel and Williamson Heard In Rare Music

The Manuel and Williamson harpsichord duo on March 26 appeared at Kenwood Church, Chicago, in Heinrich Schuetz' Passion Oratorio, a work for five solo voices, harpsichord and organ. On April 12 they will be heard at the Goodman Theatre of the Art Institute in a concert in connection with the current French tapestries exhibit. Lillian Chookasian, contralto; Leonard Sorkin and Joseph Stepansky, violinists, join the harpsichordists in a program from French masters of the 14th to the 20th century.

On April 20 and 27, Gavin Williamson will be one of the artists in the Newberry Library concerts of music ranging from the baroque to the classic periods, using rare material drawn largely from this library.

Philip Manuel, on April 25, will play the harpsichord continuo part at the University of Illinois for the Bach B Minor Mass. He was at his instrument with the Chicago Symphony in February in the Martin Symphonie Concertante for harpsichord, harp and piano with double string orchestra.

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LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

A concert of strong contrasts, which amply demonstrated the proficiency to which Alfred Wallenstein has brought the Philharmonic Orchestra, delighted auditors in the Philharmonic Auditorium, March 11. Pianist William Kapell won the biggest ovation of any soloist this season, and deservedly so, for his superb reading of Rachmaninoff's Rapsodie on a Theme of Paganini. He made it an exciting experience, with pulsing vigor emphasizing a warm tone and scintillating technique.

Wallenstein gave a charming account of the Mozart Symphony No. 39, in E flat (K. 543), especially in the reposeful Andante and the lilting Finale. His interpretation of Hindemith's symphony, Mathis der Maler, rose to dramatic heights, yet with admirable finesse of detail. Three Cyprus Serenades by Fuleihan were thematically interesting and adroitly scored, but overlong and repetitive.

San Fernando's Third

The San Fernando Valley Symphony gave its third concert, March 13, in Van Nuys High School Auditorium. Conductor Ilmari Ronka offered a splendid reading of the Franck Symphony, bringing out its nobility and breadth with telling effect. World premiere of David Rose's tone poem, Gemini, proved it a well written work of romantic concept which flowed in a style often suggestive of improvisation.

Soloist Anne Jamison's clear lyric soprano was heard to advantage in Rossini's La Promessa. Her pleasing tones were tender in Carr's appealing Irish Lament, and soared happily in Robyn's A Heart That's Free. Ronka contributed a beautifully plastic accompaniment to the latter, as well as the Third Act Prelude to Wagner's Lohengrin and Tchaikovsky's Romeo and Juliet.

Burbank Symphony and Gegna

Though the Burbank Symphony is not yet a fully professional ensemble, its concert of March 14 in the Recreation Auditorium would have been a credit to any major orchestra. Conductor Leo Damiani gave a glowing reading of Beethoven's Fifth Symphony, alive with a compelling urge that gripped attention at every moment, and a brilliant performance of Dukas' Apprentice Sorcerer that gave full rein to its humor. Cellist Mischa Gegna was soloist in the Saint-Saëns A minor Concerto, and his virile, appealing tone and virtuoso technique won a long ovation.

Magnani Unit Heard Again

The second symphony concert conducted by Fausto Magnani in the Wilshire Ebell Theatre, March 7, confirmed and augmented the favorable impression of the first. Magnani knows what he wants and how to obtain it, and the result showed polished phrasing, considered balance and emotional appeal, with clear, crisp response from his players. His reading of Beethoven's First Symphony was beautiful in every respect. The fire dance from DeFalla's suite from El Amor Brujo glowed warmly, and an effective orchestration of Liszt's 14th Hungarian Rhapsody seemed as free in *rubati* as though a single performer were executing it. Cimarosa's Secret Marriage Overture was duly winsome, Debussy's Nuages et Fêtes held the utmost flexibility and Stravinsky's Firebird Suite was colorfully fervent.

San Franciscans in Visit

The San Francisco Symphony visited Beverly Hills for a concert in the High School Auditorium, March 14. Pierre Monteux' polished leadership elicited admirable finesse in Beethoven's Third Symphony, Williams' Fantasia on a Theme of Thomas Tallis, Debussy's La Mer, and Wagner's Overture to the Flying Dutchman. The orchestra displayed its fine training and homogeneity; the strings were warm and well balanced, the wind choirs effective in attacks and tonal qualities.

Seidel Quartet Appears

A misplaced program delayed mention of the Seidel String Quartet concert of recent date in Wilshire Ebell Theatre. The group, comprising Toscha Seidel, James Getzoff, Leon Fleitman, and Emmet Sargeant, showed a fine and sensitive ensemble, with attractively blended tone, and offered lovely interpretations of Mozart's D major Quartet, No. 21 (K. 575) and the Brahms A minor Quartet, Op. 51, No. 2. A particularly interesting novelty was Samuel Barber's Quartet, Op. 11; its first movement was brisk and vigorous, followed by an Adagio of haunting and nostalgic charm and a brilliant Finale.

Antheil Premiere

Though Frederick Marvin labors under the concert handicap of being a resident pianist, his recital of March 15 in the Wilshire Ebell Theatre proved him better equipped, both technically and interpretatively, than 95% of the touring gentry, and a vastly better program maker, to boot. His interpretations ran the gamut of tastefully controlled emotion, his virtuoso technique made light of difficulties, and his firm tone was warm and appealing.

First performance of Antheil's new Toccata (for which the composer shared applause) proved it a show piece of striking character making a brilliant addition to the virtuoso repertory. Rare items were two pianistic Humoresken of Reger. In his Chopin group—F major Ballade, three Mazurkas and two Etudes—Marvin blended poetry and strength, as well as in the Schumann Phantasie. Soler, Bach, Debussy and Griffes items completed the list.

Nadine Conner's Recital

Soprano Nadine Conner showed a lyric voice of appealing timbre in her Philharmonic Auditorium recital, March 16, but her interpretations were at times marred by indistinctness in foreign languages. Lieder by Mahler, Strauss and Wolf, French songs by Boulanger, Fourdrain and Moret, Donizetti, Mozart and Handel arias were among the works programmed. American songs by Warren, LaForge, and Hageman were charmingly done. Pianist George Schick played the accompaniments and supplied Weinberger and Smetana solos.

Eugene Conley Heard

With an Irish group for climax, Tenor Eugene Conley offered a pleasingly sung recital, March 3, in the Wilshire Ebell Theatre, with Shibley Boyes contributing admirable piano accompaniments to the soloist's lyric voice. Novel items included a song of the Revolutionary era, She Stole My Tender Heart Away, in the opening group of Handel, Gluck and Carissimi items, and an enjoyable Verlassen (dedicated to the singer) by Himmer, in the group of Brahms, Wolf and Strauss lieder.

Pianist Ralph Pierce continued the Schumann series for the New Venture in Music in the Assistance League Playhouse on March 14, and delighted his auditors with a technical facility and interpretative imagery that bespoke fine training as well as individual taste. He gave a fervent account of the Davidsbündler, and played brilliantly the Six Concert Studies after Paganini, as well as the Phantasie and the Novelletten, Op. 21.

Schnabel and Szigeti in Sonatas

Teaming skillfully in a sonata recital, Artur Schnabel and Joseph Szigeti won enthusiastic plaudits in a Music Guild recital March 10 that packed the Wilshire Ebell Theatre even to a capacity of seats backstage. They offered the Beethoven F major, Op. 24, and G major, Op. 96, the Mozart E flat (K. 481) and the Brahms D minor, Op. 108, with a consistent artistry that delighted every ear.

MARCELLO MONTI,
tenor, who has sung 12 leading roles in opera, has formed La Piazza Opera Guild, which presented three performances of La Boheme at the Master Institute in New York on March 8, 9 and 10. The Guild will give a concert on May 15 at the Labor Lyceum in Brooklyn, and regular student performances of concert and opera on dates to be announced.

San Carlo Finale

In the latter part of the San Carlo Opera season in the Philharmonic Auditorium, concluding March 6, Hizi Koyke again scored with a vivid interpretation of Butterfly, with Imogene Cornwall as a creditable Suzuki and Mario Palermo as an ardent Pinkerton. Coe Glade's sterling, vivacious Carmen won plaudits, and dimunitive Elisabeth Carron stole her scenes both vocally and histrionically as Musetta in La Boheme, with Mina Cravi as a pleasing Mimi, and Gino Fratesi, John Ciavola, Ugo Novelli and Stefan Ballarini as the Bohemians. In Rigoletto, Graciela Rivera was a delightful Gilda, with Ballarini excellent in the title role. The fine dancing of Lydia Arlova and Lucien Prideaux stopped the show in Carmen, and the sure baton of Carlo Moresco kept pace and balance efficient throughout.

Waldo Ensemble in Latin American Music

The intriguing music of our Southern neighbors was interestingly presented at the Los Angeles County Museum by the Waldo Latin American Ensemble, consisting of Elizabeth Waldo, violin; Lucien Moraweck, piano; Maria Bustos, lyric soprano, and Jose Oliviera, Jose Barroso, Russo do Pandiero, and Vadico Gogliano supplying guitars and rhythm. The selections came from Mexico, Columbia, Brazil, and Panama, including much of direct Indian origin, such as a song of the Seri Indians in their own tongue.

Hollywood Jottings

Much musical interest has been aroused over the forthcoming premiere of Charles Maxwell's Prelude and Scene on Marc Antony's oration from Shakespeare's Julius Caesar, to be given May 2 by the Burbank Symphony under Leo Damiani's direction, with William Farnum as the narrator.

The distinguished actor has long treasured the idea of giving the oration with symphonic background. Damiani sug-

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gested it to Maxwell, who first was reluctant at the magnitude of the task, and then entered wholeheartedly into it. Farnum made an acetate record which Maxwell used for timing the episodes with voice.

The Prelude, in extended rondo form, suggests the glory or brute power of Rome, Caesar's personality, his conflict with Brutus and his assassination. A short string transition, intended as a spiritual interpretation of Caesar's passing, leads to a funeral march on Caesar's theme as though coming to the Forum where Antony appears before the people. The orchestra acts as the mob, reflecting emotions as in the original text in response to what is probably the greatest political speech in human history. The entire work is virtually a Concerto written for speaker and orchestra.

•

Musical filmdom is mourning the passing of Leo F. Forbstein, long head of music at Warner Bros.-First National Studios. An able executive and a sincere musician, he was honored and respected by all who knew him.

•

Carnival music is a lively facet of Americana, and this factor is deftly brought out by Walter Scharf's direction in Universal-International's film, Are You With It? The result is unpretentiously entertaining. The songs are by Sidney Miller and Inez James, with Donald O'Connor, Martha Stewart, Olga San Juan and Lew Parker in leading roles.

San Francisco Symphony and Recitalists Win Tributes

By MRS. FRANCIS H. REDEWILL

San Francisco

A recent span here might well have been termed "Schnabel Week." The veteran master evidently finds San Francisco an ideal place to appear and music lovers were fortunate in having seven separate occasions to choose from for attendance. Three symphony concerts at the Opera House revealed Schnabel and Monteux at their height of artistic interpretations in the Mozart Concerti C Minor and B flat major. Between these classic numbers was Hindemith's Symphonia Serena (first performance here) a work of striking rhythmic and melodic contrasts, altogether too dashing to be truly "serene." Overture to The Secret Marriage by Cimarosa and The Corsair Overture by Berlioz, completed these concerts of the San Francisco Symphony, Thursday, Friday and Saturday nights. Schnabel's solo recital of Schubert, Bach, Mozart and Beethoven drew a packed house, March 2. And on March 7 the Sonata Recital, Schnabel-Szigeti, was a red letter afternoon.

Steinberg Is Guest

William Steinberg, guest conductor, led the Symphony in a triple series which featured a "first" local performance of Langstroth's Scherzo; the Cockaigne Overture by Elgar; and A Faust Symphony by Liszt. In the latter the Stanford University Male Chorus, Harold C. Schmidt, director, and Richard Charles, tenor soloist, participated. Mr. Steinberg won praise for his clean-cut, vigorous wielding of the baton, combined with sensitive interpretations. Especially were these qualities noted in the G Minor Symphony of Mozart.

Pierre Monteux returned for concerts in which Jacques Thibaud was soloist in the Spanish Symphony for violin and orchestra by Lalo. Gallic finesse was doubly stressed in these concerts, Monteux holding down his forces to perfect balance for the rather small violin tone of the soloist. Couperin, Berlioz and Kohs (local composer and orchestral member) were programmed and given superb interpretations by Monteux who was greeted with an ovation upon his return from a brief holiday.

Solveig Lunde Soloist

The San Francisco Symphony, Monteux again conducting, was heard in a municipal concert at the Civic Auditorium under Art Commission sponsorship, March 13. Seldom has the orchestra been in better form or Monteux revealed in emotional interpretation than in Brahms Symphony, No. 1. Also on this occasion Solveig Lunde, young artist, formerly of the Harald Logan studios, later a Juilliard pupil, gave a thrilling performance of the Liszt A major Concerto for piano and orchestra. Desire Ligeti, basso, sang Wotan's Farewell in impressive operatic form. Wagner's Magic Fire Music and Glinka's Overture to Russlan and Ludmilla completed the program.

The Young People's Concerts of the Symphony, Rudolph Ganz conducting, closed March 6 with Ganz as soloist in the Liszt Concerto No. 1, Monteux conducting. Ganz led the orchestra in Wagner, Saint-Saens and Sousa numbers. At four of the concerts in this series of six young artists of the San Francisco Bay Area were heard as soloists: Fay Abrahams, Roy Bogas and Galen Brown, pianists; and Betty Ray Stanley, violinist.

On the Campus

At the University of California, Berkeley campus, Mischa Elman played to a packed Wheeler Hall, accompanied by Wolfgang Rose. Yves Tinayre, baritone, assisted by seven young student artists who played most artistic accompaniments on violin, viola, cello, flute, oboe and piano, sang a recital of early 14th, 15th, 16th and 17th century music, March 7. This Wheeler Hall recital was an Elizabeth Sprague Coolidge contribution to cultural campus life.

The Concordia College Choir of 65 members from Moorhead, Minn., under Prof. Paul Christiansen gave a cappella program at the Scottish Rite Auditorium, Oakland, March 12.

Rudolf Firkusny, pianist, presented by the Opera Association, Paul Posz manager, played a solo recital at the Opera House. He was outstanding in the C major Phantasy of Schumann, to which he gave the greatest musical impact. Mozart, Brahms, Chopin and the moderns were also heard to fine advantage.

Aid Armenian Relief

Armand Tokatyan, tenor, and Marcus Gordon at the piano, appeared at the Opera House in an excellent recital for Armenian Relief. The same night at the Marines Theatre the brilliant young Greek pianist, Tota Economos, played to a large audience a program of Beethoven, Chopin, Liszt and modern Greek numbers. Del Purvis, pianist, was heard in a debut recital of interest, with a repertoire of unhackneyed compositions, played with superior musicianship. Eilean Guirola Hitchcock, pianist, returning after several seasons absence, played with tonal variety and inherent finesse a program which included several Latin American compositions by Barrata. Raymond Lewenthal, still another pianist, made brilliant debut under Gainsborough Foundation auspices.

The San Francisco String Quartet gave a superb reading of three quintets, with Romain Verney, viola soloist, and Rudolph Ganz, guest pianist. Quintets by Mozart and Beethoven opened the program and Mr. Ganz in the contemporary composition by Vittorio Giannini received an ovation.

Frances Weiner, violin, and Lev Schorr, piano, were heard in the first of their series of sonata recitals at the Marines Theatre. Beethoven, Mozart, Debussy and Hindemith sonatas were given splendid interpretation by these excellent resident artists.

Ruth Finley Person, pianist from the Wagar Swayne studios, gave a recital of Beethoven, Chopin, Poulenc, Albeniz and Liszt in Santa Rosa, March 3.

Marian Anderson, contralto, sang to sold-out houses in Oakland and San Francisco, March 1 and 2.

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N. Y. Concerts

(*Continued from page* 10)

monumental significance, superbly performed, it goes without saying. His magnificent version of the Beethoven "Appassionata" Sonata was one of the outstanding events, as were three Rachmaninoff Preludes, played in memory of the composer. Many encores were demanded and given. T. P.

Gimpel Plays Old and New Works

Jakob Gimpel, in his piano recital on March 9, offered classics as well as premieres of contemporaries, dealing with Beethoven and Brahms with as much taste and comprehension as with Castelnuovo-Tedesco and Ernst Toch. His large tone and his melodious touch, in fact all the attributes of his well-known technique, brought much color and interesting contrast to the wide variety of his selections. The Castelnuovo-Tedesco Suite showed great diversity of mood, and the six Profiles by Toch were delightful pictures. T. P.

Sara Sokolsky-Freid Heard

A recital by Sara Sokolsky-Freid usually brings an hour and a half of satisfying pianistic work. Heard previously in the smaller concert halls here, Mme. Sokolsky-Freid carried her audience and her telling technical skill with her into the vaster spaces of Carnegie, March 10, retaining all the effectiveness of her artistry and the warm response of her hearers, which is an achievement of no meagre proportions. Playing with fluency, interesting tonal variety and assured control, the instrumentalist programmed Beethoven's Waldstein Sonata, the Bach-Tausig Toccata and Fugue in D minor, and an extensive Chopin group. The latter half of the list included Ravel's Jeu d'Eaux, études by Virgil Thomson and melodious compositions by Turina and Liszt. M. C.

Francescatti in Annual Recital

Zino Francescatti's annual recital on March 12 presented the violinist in a program studded with difficulties and technical intricacies. But Mr. Francescatti's technique was so faultless as to be unobtrusive, enabling the listener to concentrate on his perfect musicianship. Artur Balsam at the piano contributed solidly to the evening's success.

Opening with Vitali-Charlier's Chaconne, he proceeded to Beethoven's Sonata in G major, Op. 30, No. 3, which had all the necessary grace, tenderness and depth of conception. The Bach A minor solo sonata was read with convincing mastery. After intermission followed Chausson's Poeme which enchanted with its poetry and sensitivity. A group of short pieces ending with three Caprices by Paganini in Pilati's transcription ended the recital. H. W. L.

Piatigorsky Scores

Gregor Piatigorsky in his annual recital on March 19, reaffirmed his justified reputation as one of the world's leading instrumentalists. Tone, bowing technic, and musicality are the reasons which have kept his name in the front ranks of today's concert attractions. In Ralph Berkowitz he had an assistant of rare distinction. It was regrettable that he had to play throughout with the lid of the piano closed. Boccherini's Sonata in C major opened the program, followed by the Prelude and Fugue in C minor by Bach as the second classical offering. Mr. Piatigorsky proved himself master of the technical difficulties of the work but also was the excellent musician, fully aware of all stylistic requirements. Chopin's Sonata had great romantic sweep in the corner movements, in the Scherzo humor and charm, and in the Largo intense lyricism without over-sentiment. Debussy's Sonata had sensitivity and imagination. Fauré's Elegie and Stravinsky's Aria, the latter written for Piatigorsky, led to the closing number, Variations on a Paganini Theme, the cellist's own work, in which he assigned all imaginable technical difficulties to the performer. Encore after encore prolonged the list until the lights went up and sent the still clamoring audience home. H. W. L.

Town Hall

Harriet Cohen Heard with String Ensemble

Harriet Cohen, English pianist, returned after an eight-year absence to give a most interesting and spirited concert on March 6. More interested in music for its own sake than as a medium for personal display, she offered a variety of numbers with the expert assistance of a string ensemble conducted by Alfredo Antonelli. Two Purcell Sonatas were among these, deft in execution as well as insight. A New York premiere was Vaughan Williams' Hymn Tune Prelude on "Song 13" of Orlando Gibbons, in which Miss Cohen vibrantly highlighted the theme above the accompanying counterpoint with impressive effect. Other Gibbons numbers and an absorbing Bach Concerto were delights. Works by Falla and Villa-Lobos followed, with another brilliant ensemble. Rapsodia Sinfonica by Turina (also a New York premiere), for a rich finale. T. P.

Emanuel List in Songs

Emanuel List, basso of the Metropolitan Opera, appeared as soloist on March 6. His program consisted of pieces by Haydn, Beethoven, Schubert, Wolf, Strauss, Schumann and Rossini. Mr. List gave an interesting and pleasurable recital with great skill and excellent stage deportment. The audience was enthusiastic. Paul Berl accompanied. L. J. G.

Brainina Heard in Varied Program

Balbina Brainina, pupil of Paderewski, gave a fine performance of Mozart's Fantasy in D minor and Rondo in D major in her recital, March 7. Her performance of Schumann and Chopin works elicited quick approval from a large and enthusiastic audience, which sensed the artist's poetic sensitivity. The warmth and romantic spirit of her playing manifested itself throughout her program, which included Debussy's Arabesque, Kabalevsky's Sonatina and small pieces by Scriabin, Prokofieff and Moussorgsky. L. J. G.

Lehmann in Final Friends Concert

The final concert of this year's New Friends of Music series on March 7 presented Lotte Lehmann in an afternoon of songs by Beethoven and Mendelssohn. The great interpreter of the German art song was her convincing self, each offering being a pearl of interpretative mastery. But, it appeared that even perfection of delivery could not save twelve songs of Mendelssohn from suffering from a certain sameness; the ones which stood out best were the ones sung most, i.e., Gruss, or Auf Fluegeln des Gesanges, proving that the public still is the most reliable judge. Most moving was the climax of the concert—Beethoven's song-cycle An die Ferne Geliebte. Paul Ulanowsky gave sensitive and always perfect assistance at the piano. H. W. L.

Segovia Marks Twentieth Year Before Public

Andres Segovia celebrated his twentieth year on the American concert stage with a recital on March 8. The great guitarist received tribute from a thronging audience in a program of music for his instrument, both ancient and modern, and including scores dedicated to him by Castelnuovo-Tedesco, Roussel, Tansman, Turina, Crespo and Pedrell. M. L. S.

Labate in Triple Role

Bruno Labate, oboist, who has been active in his art for 45 years, 24 of them with the Philharmonic, presented a program on March 8 which gave him an opportunity to sum up his achievements as soloist, composer and conductor. A chamber orchestra, conducted by the radio conductor Giuseppe de Lucca, assisted Mr. Labate in Bach's Sarabande and two of his own compositions, Dall' Oriente and Habanera. Mr. Labate conducted the accompaniment to Rosemarie Brancato's singing of Mozart's Batti, Batti and his own song La Canzone dell' Amore, and excerpts from Act II of Verdi's Rigoletto with Miss Brancato and Mario Fiorella. Thomas Scherman, director and conductor of the Little Orchestra Society of which Mr. Labate is a member, led the orchestra in Tchaikovsky's String Serenade and accompanied Mr. Labate in his Concertino for Oboe and Strings. This composition, like the others, is melodious, pleasant and unpretentious. The concert closed with Mr. Labate conducting his own three Orchestra Pieces: Interlude, Scherzo and April Night. H. W. L.

Mildred Waldman in Two Moods

Mildred Waldman on March 10 played a program of classical and modern piano offerings with graceful effect. Bach Partita in B flat major, the Beethoven Appassionata, the Schumann Kinderszenen were formal presentations, but in later works the recitalist seemed to let herself go more. Her playing of a Sonatina by Sam Raphling (New York premiere), and Lopatnikoff's Five Contrasts was forceful and brilliant. T. P.

Teyte Gives Second Recital

Maggie Teyte, English soprano, appeared in her second recital, March 11, under the auspices of the Town Hall Music Committee. In spite of the inclement weather, a capacity audience extended her an enthusiastic ovation. After a program listing songs in French by Debussy, Fauré, Ravel, Stravinsky, Hahn, Webber and Pergolesi, Miss Teyte limited her encores, suggesting to the audience that they could hear more when she sings the leading role in Pelleas et Melisande this month at the New York City Center. John Ranck's accompaniments were excellent. W. A. T.

Aitken in Piano Pyrotechnics

Webster Aitken, pianist, appeared in recital on March 12 in a most exacting program, to cope with which his prodigious technique as well as his sensitive insight were more than fully equipped. Emerson by Ives was full of dynamic contrasts; a Sonata by Elliott Carter with its many intense and varied effects held its vigorous progress firmly in view; and Menotti's Ricercare and Toccata (first performance) produced a whirlwind of virtuosity. For a glittering conclusion there was the Beethoven Sonata, Op. 111. T. P.

Zimbalist Closes Cycle

Efrem Zimbalist in the fifth and last recital of his series on March 13 offered works from violin-literature written in the second half of the last and first half of this century. Strauss' Sonata in E flat major opened the bill and Sibelius' Violin Concerto was the closing number. Between these two works were programmed Ysaye's Sonata No. 3 (Ballade) for violin alone, Chausson's Poème and Ravel's Tzigane. With Vladimir Sokoloff at the piano, Mr. Zimbalist, past-master of his instrument, played each work in its appropriate style and with immaculate technical skill. The series which traversed the whole gamut of violin-literature certainly was a meritorious enterprise which did honor to the distinguished performer. H. W. L.

Schatzkamer Bows with Success

A new name must be added to the important American pianists—that of William Schatzkamer, who appeared on March 14. The deep impression made is based upon the technical skill, deep musicality and distinction which marked his work. Mr. Schatzkamer is a first-rate musician, to whom music is the first concern. In two Organ Preludes by Bach (transcribed by Siloti and Liszt respectively), and a Chopin group his

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sonorities were remarkable for the virility yet tenderness of his colorful touch. His performance of Mozart's Sonata in D major (K. 576), though the interpretation could have had more lightness, was thoroughly musical and Brahms' Variations and Fugue on a Theme by Handel were played with a stunning grasp of the complicated architecture of the work and with great variety in the dynamic range projected in the different variations. Bloch's Visions and Prophecies No. 5 were played with great introspection and tenderness and Debussy's Fireworks was a feat of technic and colorfully impressionistic. Scriabine's Sonata in F sharp major, Op. 30, No. 4, was brilliantly set forth, with disciplined musical abandon. H. W. L.

Svanholm in Debut Recital

Set Svanholm, Metropolitan Opera tenor, on March 14 proved himself a gifted recitalist, which is more than many an exalted operatic singer is able to do. The exquisite shadings in his delivery, from the release of great volume without undue reverberation to phrasings that were almost whispered ghostlike yet perfectly projected music, made each number a little gem in a program indicative of wide acquaintance with the literature of songs. His Schubert Erlkönig perhaps best illustrated in one number his remarkably adaptable versatility. Wolfgang Martin at the piano (for all but three songs, in which the recitalist accompanied himself) was excellent in understanding and readiness. T. P.

Grunschlags in Duo-Piano Offerings

Both Toni and Rosi Grunschlag, in their recital of music for two pianos on March 15, maintained high technical standard, and individually were well-equipped to meet the demands of brilliant and vivid music. Together, their playing was finely co-ordinated and they observed the same changes in tempo, expression, and dynamics, thus arriving at a unity of interpretation.

The Viennese sisters were most satisfying in their performances of the dramatic and colorful Danses Méditeranéennes by Casadesus, Sentimiento by Infante, and the Rhapsodie Française by Schmitt, though mention must be made of their thoroughly delightful and spirited interpretation of the Waltzes, Op. 39, of Brahms and the Variations, Op. 82, No. 2, of Schubert. The playing of the C minor Fugue of Mozart seemed somewhat to lack restraint and subtlety. The program also included pieces by Clementi and Hindemith. V. McC.

Helen Phillips in New York Debut

In her debut recital of March 16, soprano Helen Phillips revealed a voice of naturally luminous and appealing quality, on this occasion, not completely under technical control. Impeded by recurrent vocal uncertainties, the singer was not always able to display to the fullest degree the fine tonal color and evident flair for song with which she is gifted. A difficult program included an aria from Handel's Judas Maccabaeus, Beethoven and Galuppi songs; a group of Mahler; the Pace, Pace from Verdi's La Forza del Destino and Granados' The Maja and the Nightingale from his opera Goyescas; English and French numbers and a closing list of Spirituels arranged by Kemmer, Hall Johnson, Work and Boatner. Paul Breisach was the admirable accompanist. M. C.

Argentine Pianist in New York Debut

Juana Sandoval on March 17 made her New York debut as a piano recitalist, presenting a classical and modern program with graceful effect. Her tone is an engaging one, capable of some power and many delicate shadings, although not dependable in its evenness. The Bach-Busoni Chaconne, works of Brahms, Schumann's Carnaval, pieces by Debussy and Albeniz were vehicles for her gracile gifts, in a number of which, however, she failed to convey the largeness and security of tone demanded, through too unsteady a control and a tone sometimes muffled. T. P.

Jan Cherniavsky Gives Spirited Recital

Lovers of fine pianism were satisfied by Jan Cherniavsky's recital on March 17 when he presented a list beginning with a romantic interpretation of Haydn's Theme and Variations and ending with the Chopin Scherzo in C sharp minor, Op. 39. Other works scheduled were Mozart's Sonata in D major, wrought with cameo-like clarity; Bach's massive Chromatic Fantasie and Fugue, with the accent on musical rather than technical display; Debussy's Poissons d'or and three preludes—Danseuses de Delphes, Le Vent dans la plaine, and Feux d'artifice. Faultlessly executed *glissandi* passages and expert atmospheric effect highlighted the latter works. A Chopin group, magnificently played, formed the second part of the program, which in addition to the Scherzo, comprised the Nocturne, F sharp major, Op. 31, No. 2, Fantasie, Op. 49, and two Mazurkas, Op. 68, No. 2, and Op. 24, No. 2. H. I. B.

Scholer in Debut Piano Appearance

Victor Scholer, Danish pianist, in his first New York recital on March 18, revealed himself as an artist of brilliant impressiveness, as well as profound insight. The beauty of his tone, however, is more apparent in his subdued passages than in his bravura effects, effective as he can be in these. Works of Scarlatti, Beethoven and Chopin (this last the least adapted to his temperament) came first, followed by pieces of Kabalevsky, splendidly exuberant, Carl Nielsen, and the recitalist's own arrangement of La Valse by Ravel, in which he further displayed power, virtuosity and dynamic equipment. T. P.

Times Hall

Gloria Chappell's Debut

Gloria Chappell, violinist, made her New York debut on March 7. The program included Handel's Sonata in D major, No. 4, Lalo's Symphonie Espagnole, Bach's Chaconne, Three Fantastic Dances, Op. I, by Shostakovich, arranged by Harry Glickman, and Paganini's Le Streghe.

Miss Chappell performed the exacting Bach Chaconne for violin alone with vigor and the necessary technical requirements. Her interpretation of both the Handel and Bach gave the impression that she would be more at home among contemporary composers. This was evidenced in her playing of the Three Fantasies by Shostakovich, to which she gave a charmingly musical reading. There was sometimes a shallowness of tone, but these lapses were rare. Arthur Balsam was the competent accompanist. V. S. L.

Vinaver Chorus in Rare Program

The interesting series of concerts presented by the Vinaver Chorus, Chemjo Vinaver, conductor, continued with a program on March 8 which again listed compositions based on the Bible, Music in Palestine, Music of the Synagogue and Music of the Hasidim. The discipline of the choral group, which followed the intentions of its imaginative conductor in every detail, was impressive as was also the colorfulness and peculiar harmonic and rhythmic characteristics of the music performed. Opening with two classical works by Gallus and Purcell, the music of Palestine offered Byk's Uri Adamah, an American first performance and a work of dramatic impact and great vigor; Vinaver's Yemenite Prayer and Priestly Blessing for 8 part mixed chorus and soprano soli, of almost impressionistic delicacy and coloring; and Postolsky-Sternberg's Horra, which builds up to powerful climax.

After intermission there followed another first performance, Mah Towu by Paul Ben Haim, in which the chorus is used in a symphonic pattern of romantic character. A fine melodic line, contrapuntally developed makes for interesting choral effects and has touching beauty. Several other selections led to the powerful Talmudic Rhapsody by Birnbaum which closed the concert. H. W. L.

Robert Jahr, Baritone

Robert Jahr, baritone, gave an impression of a well schooled artist at his recital on March 12. His program was

(Continued on following page)

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N. Y. Concerts

(Continued from preceding page)

rich in variety and essence, including works by Handel, Scarlatti, Durante, Beethoven, Schubert, Schumann and others. His rendition of the Jewish Partisan songs was a high mark in his excellent singing. A good-sized audience were provoked to much applause.

L. J. G.

Leo Rewinski Plays Own Sonata

Leo Rewinski, appearing in piano recital on March 14, offered Bach-Busoni and Chopin numbers, the Beethoven "Waldstein" Sonata, his transcription of None But the Lonely Heart by Tchaikovsky, and the first performance of his own Second Sonata. The artist is a fleet technician and plays with taste, though not invariably with depth of discernment. His sonata was an interesting, rather lush score. D. B.

Marie Romaet-Rosanoff in Cello List

A recital of cello music was given by Marie Roemaet-Rosanoff on March 13. The artist displayed her notable gifts of inspiration and scholarly attainment in a program of Valenti, Bach, Hindemith's Concerto, and the Bach Suite (unaccompanied), No. 6 in D; and numbers of Fauré, Cassado, Vivaldi-Bach and Ravel. She played her own transcriptions of the last two. The musicianly accompanist was Cecil Gordon. H D.

"Debut and Encore" Concert

The Debut and Encore concert of Rivka Mandelkern, violinist, and Violet Banks, mezzo-soprano, was a successful one on March 14. Miss Mandelkern's playing was distinguished for many reasons. The artist was in fine fettle and performed Mozart's A Major Concerto with a high level of artistry.

Miss Banks sang with a velvety voice that had a smooth, natural quality. Her singing of the Strauss Serenade and Purcell work was an excellent achievement. L. J. G.

Elizabeth Davis, Soprano

On March 14 Elizabeth Davis, soprano, presented a recital of works by Handel, Boyce, Mozart, Beethoven, Brahms, and Stephen Foster. Also included on the program were a number of folksongs which had been favorites of Jenny Lind. Miss Davis possesses a technical development which enables her to make good use of her abilities (her breath-control and diction were excellent). She was the most gratifying in the sprightly folksongs which she sang with a freshness, sweetness, and spirit that were really charming. The accompaniment was provided by Martin Williams, piano, and Ralph Hollander, violin. V. McC.

Adelaide Abbot in Song List

Adelaide Abbot, introduced as a lyric-coloratura soprano, was heard March 15 in a lengthy array of songs and airs selected to display the higher ranges of soprano tessitura. The voice is inherently lovely and showed warmth and color. At times the projection resulted in an effect slightly flat in quality, though the pitch was actually true. Aside from this reservation, the singer revealed potentials of voice and personality which with a slight technical pointing-up should make her a notable recitalist. Bach, Haydn and Mozart numbers opened the program. Faure, Saint-Saens, Debussy songs; the Bell-Song from Delibes' Lakme; two unusual settings of Early Chinese Poems of the Fourth and Eleventh Centuries and folktunes completed the set list. The soprano had the fine cooperation of Robert Payson Hill at the piano. M. C.

Herbert Nystrom Bows

A voice of pleasant timbre and an ingratiating stage presence were revealed by Herbert Nystrom, Canadian tenor, in his New York debut on March 18. His program consisted of numbers of Giordani, Paisiello, Caccini, Massenet and Mozart, Schumann, Strauss and Swedish songs and an English group. The sympathetic accompanist was Paul Berl.

D. B.

CINCINNATI Prepares Jubilee

CINCINNATI. — The dates for the Diamond Jubilee May Festival have been announced as May 4-6 by Joseph S. Graydon, president of the board of directors of the Festival Association. As made known last year Dr. Fritz Busch, conductor of the Metropolitan Opera, is to be the new musical director. Recently it was announced that Arne Hendrikson, Norwegian tenor, will make his American debut at the festival.

The first concert, on the evening of May 4, will include Handel's Dettingen Te Deum, which opened the festival series in 1873 and scenes from Fidelio by Beethoven. Bach's Mass in B minor will be sung on the second evening. On the afternoon of May 6, Mahler's Second ("Resurrection") Symphony, with soloists, will be featured. The Friday evening list includes Brahms' Requiem and Verdi's Four Sacred Pieces. The final event, on Saturday night, will feature excerpts from Die Meistersinger, Boris Godounoff and Der Rosenkavalier, and three Chansons by Ravel.

The singers for the concerts also include Rose Bampton, Frances Yeend, Shirley Russell, sopranos; Karin Branzell and Nan Merriman, mezzos; Jussi Bjoerling, tenor; Martial Singher and Mack Harrell, baritones.

Don Gillis Work Premiered

At the last concert of the Cincinnati Symphony prior to its departure on an extended tour of cities in Ohio, Indiana, Illinois, Iowa, Missouri, Michigan, Wisconsin, and Nebraska, Robert Weede was the featured soloist. Mr. Weede, well-known to Cincinnati concert and opera audiences, is very popular here and received warm applause in Eri tu by Verdi; Non piu andrai, by Mozart; Quand la flamme de l'amour, by Bizet; and the Credo from Otello by Verdi. He added Leoncavallo's Mattinata and the Largo al Factotum from Barber of Seville as encores. The program opened with Weber's Overture to Oberon and included Debussy's La Mer, the Capriccio Espagnole by Rimsky-Korsakoff, and the world premiere of three movements of Portrait of a Frontier Town by Don Gillis. This refreshing new work received an ovation, in which Mr. Johnson and the orchestra shared honors with the composer.

Detroit Symphony Aids Red Cross

There was a welcome break in the silence of Music Hall on March 9 when the Detroit Symphony Orchestra, under the baton of Karl Krueger, presented a brilliant program for the benefit of the Red Cross. The generosity of Henry H. Reichhold, the sponsor of the orchestra, in donating the entire proceeds of the concert to this worthy cause has earned the gratitude of the Cincinnati and Hamilton County Chapter. The program presented by Mr. Krueger and the orchestra consisted of Mozart's Overture to The Marriage of Figaro, Debussy's La Mer, Till Eulenspiegel by Strauss and Tchaikovsky's Fifth Symphony.

A program of folksongs and ballads was given by Burl Ives at Taft Auditorium. The enthusiastic audience persuaded Mr. Ives to add 11 encores.

A concert by the Cincinnati Music-Drama Guild presented talented young singers in a program of music from 14 operas. The young soloists were Marie Martino, Virginia Howe, Charlotte Shockley, Sarah Fogel, Dorothy Short, John Alexander, Julian Patrick, John Ackley, Robert Jantz, and Michael Crowley. Two scenes from Lynia, a short opera by a Cincinnati composer, William Byrd, had the composer at the piano. Mr. Byrd also conducted Le Villi of Puccini. Herschel Linstaedt and Robert Feist provided excellent accompaniments for the other numbers.

The Civic Orchestra, directed by Nicholas Gabor, gave a concert in the Hughes High School Auditorium. Soloists were Virginia Sippel, violinist, and Jacob Berg, flutist.

Educational Events

The Music Guild of Cincinnati, Inc., has awarded scholarships for 1947-48 to Arlene Rodenberg, cellist, and Militza Kosanchich, singer. Miss Rodenberg is a member of the College of Music Symphony Orchestra and a pupil of Walter Heermann. Miss Kosanchich studied with Mme. Lotte Leonard and was scheduled to represent Ohio in the voice division of the nationwide auditions of the Concert Bureau in Carnegie Hall on March 13.

Satisfaction has been expressed here that the Cincinnati Conservatory of Music is to have as its new director and dean of faculty Dr. Luther A. Richman of Richmond, Va. Dr. Richmond was himself a student at the Conservatory and received the honorary degree of Doctor of Music at this institution in 1937.

A concert by the Conservatory of Music Symphonic Band on March 3 featured Cincinnati premieres of Williams' Symphony in C minor and Florence Price's Three Negro Dances. Kol Nidre, the ancient Hebrew prayer, was played in memory of the late Howard Wentworth Hess. Soloists were Clifford Steele, baritone, and Carl Petkoff, flutist.

Marcian Thalberg, distinguished pianist of the artist faculty of the Cincinnati College of Music, gave a very successful concert at the Odeon on March 5. The program included works of Schumann, Chopin and Schubert.

JOSSELYN L. FARMER.

BRIGITTE LOEWY,
11-year-old pianist, was soloist in the Mozart Concerto-Rondino No. 28 with the City Amateur Symphony, Leopold Prince, conductor, at the American Museum of Natural History. The gifted young student is a pupil of Hedwig Rosenthal.

Tchaikovsky Film Opens in N. Y.

A film with music by Tchaikovsky, titled Song of my Heart, which Nat Finston and Barney Glazer produced as an Allied Artists Production, recently opened a run in New York. Mr. Finston's aim reputedly was to have the music performed as perfectly as possible. The action is a free—indeed, very free—paraphrase on the life of the composer, with no stress put on the historic veracity of events. The music, however, comes beautifully from the sound-tracks. The players were mainly members of the Los Angeles Philharmonic; the pianistic assignment was taken over by Jose Iturbi, who was so interested in the production that, though under exclusive contract to another studio, he did the piano parts anonymously and without remuneration. For its music, the film should be interesting to audiences throughout the country.

H. W. L.

Hendl Conducts for Philharmonic Members

Walter Hendl conducted the second special concert for the members of the Philharmonic-Symphony Society at the Hotel Plaza on March 8. With the orchestra scaled down to meet the more intimate requirements of the ballroom the program was centered around the Haydn B flat Symphony. Shorter works by Brahms, Mendelssohn, Ravel, Debussy and Strauss were also played. G. D. K.

Matinee Opera Gives Hansel

The Matinee Opera presented Hansel and Gretel (in English) on March 13 at the Kaufmann Auditorium. The company has appeared in numerous out of town performances, including a summer tour of Maine, and have the smooth integration such continued association engenders. Musically, they project the freshness and charm of the Humperdinck score, and the portrayals were spirited and in character. The Gretel was Ruth Partridge; Hansel, Alma Douglas Jerome; Peter, Herman Miller; Gertrude, Mary Pellegrino; The Witch, Priscilla Kelly. Winifred Bearce sang The Sandman and The Dewman. The orchestral score, adapted for piano, was capably played by Alfred Stobbi-Stohner. Caroline Beeson Fry is the company's director, Miss Kelley the dramatic director, and the imaginative scenery was created by Clayton Senior. M. L. S.

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Activities of the Artists

Igor Stravinsky returned to New York for the first time since 1946 in a program of his own works at Town Hall on April 11. Mr. Stravinsky was guest of honor and conducted two numbers at the concert given by the Chamber Art Society, Robert Craft, musical director.

Eric Landerer, Czech pianist, is now on a concert tour managed by Ernesto de Quesada which takes him to Guatemala, Mexico, Salvador, Cuba, Haiti, Venezuela, Brazil and other countries to the south.

Roman Totenberg, violinist, and Leopold Mittman, pianist, gave a recital on March 12 at the Greenwich House Music School.

Helen Kwalwasser, violinist, was guest artist with the JCH Symphony Orchestra on March 21 at the Jewish Community House of Bensonhurst, Brooklyn. Maxim Waldo conducted.

The Mascagni Opera Guild presented Aida at the Community Center on March 20 to mark the beginning of its eighth season. Jean Cuttita sang Aida; Alberta Massiello, Amneris; Louis Rocca, Radames; Carmine Vaccarino, the High Priest; Edgar Greene, the King; Amonasro, Americo Iorio. A special offer to students and opera lovers, permitting them to attend any or all Saturday evening, Sunday afternoon and evening performances monthly at a reduced rate had been extended to April 15.

Milli Adoli sang the part of Nedda in Pagliacci at the Brooklyn Academy of Music on March 27.

Gordon Richards, baritone, is fulfilling a current engagement at a Montreal night club.

Reginald Stewart, conductor of the Baltimore Symphony, conducted two concerts in Cartagena, Colombia, the only American thus honored. On April 7 the soloist was Claudio Arrau, pianist; April 13, Jacques Thibaud, violinist.

Julius Katchen, pianist, in March played in Palestine, four recitals in Haifa, Tel Aviv and Jerusalem and four orchestral concerts with the Palestine Symphony. Early in April he appeared in Istanbul. He resumes his American tour later this spring.

Robert Brink, violinist, who recently made his concert debut in New York, appeared in recital at Jordan Hall, Boston, last month. Leopold Mittmann was his accompanist.

Daniel Saidenberg returned from a tour of over 40 cities with the Saidenberg Sinfonietta to conduct the sixth concert in the Connecticut Symphony Orchestra's series in Bridgeport on March 31. Soloist was Oscar Shumsky, violinist.

Karl Weigl's String Quartet No. 5 in G was performed last month in Vienna by the new Swoboda Quartet at the Vienna Konzerthaus Gesellschaft.

Johan Franco, pianist and composer, and Eloise Lavrischeff, writer of Washington, D. C., were married on Easter Sunday. They will make their home in Virginia Beach, Va.

Rose Suzanne der Derian, soprano, will be soloist in Beethoven's Ninth Symphony on April 18 and 25 with the Detroit Symphony under Dr. Karl Krueger. Other appearances this month are for Catholic Sisters (Doctors of Music), and soloist with the Faculty Symphony Orchestra for the Music Educators National Conference at Music Hall, Detroit. On May 4 she will be an assisting artist in Bach's St. Matthew Passion with the Detroit Oratorio Society and the Detroit Symphony at Scottish Rite Cathedral, Detroit.

Stefania Batory appeared recently as Nedda in Pagliacci with the Mascagni Opera Guild at the Community Center, New York.

Richard Ellsasser, 21-year-old concert organist, is devoting April, May and June to completing his six months' tour of 40 states.

Rosalia Maresca, soprano of opera and radio, was guest artist at the annual dinner of the Overseas Press Club at the Waldorf-Astoria on March 16.

Capitol Opera Company In Benefit Performance

The Capitol Opera Company will give a benefit performance of Cavalleria Rusticana and Pagliacci on April 18 at the Central High School auditorium. The performance is sponsored by the Men's League in Aid of Crippled Children to raise funds for its scholarship fund for physically handicapped children.

This is the first of a series of benefits for various organizations as well as outdoor performances to be given this spring and summer by the Capitol Opera. The group consists of young, American-trained artists who have obtained their experience with professional opera groups and on the concert stage.

Starred in Cavalleria are Lucyle Harmantas as Santuzza; Marguerite La Porte, Lola; Manuel Baroumis, Turiddu; Lawrence Ehrlich, Alfio; and Beatrice Krebs, Lucia.

Heading the cast of Pagliacci are Jewel Sackett, Nedda; Leonard Petri, Canio; Richard Torigi, Tonio; Lawrence Ehrlich, Silvio; Alexander Vari, Beppe.

Artistic director is Alfredo Gandolfi, formerly a leading baritone with the Metropolitan Opera, and more recently an operatic drama coach. The orchestra will be under Armando Aliberti.

Impresarios of the new company are two young Americans, Peter J. Perry and George Redler, who hold the post of managing director and assistant director, respectively.

Emma Foos to Appear in Europe

Emma Foos, contralto, gave the last of her three recitals this season at Carnegie Recital Hall on April 13. On April 12 she left for Europe for approximately 40 opera and concert performances in Germany. She has engagements at the opera houses in Speyer, Mannheim, Darmstadt, Frankfurt-on-Main, Dusseldorf, Munich, Augsburg, Heidelburg, Stuttgart and other cities, all in the American zone of Germany. Miss Foos has been invited by General Clay to sing for the American soldiers and in hospitals there, and will remain in Europe for about three months, ending her tour in England.

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—John Briggs, NEW YORK POST, Feb. 20, 1947

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BERNICE FROST SAYS . . .

TEACHING REPERTOIRE

Several recent letters have asked how to increase the teaching repertoire of both the classics and contemporary literature—what to do in a general way to improve the renditions of the solo material?

One teacher wrote rather desperately that if she did not find some new materials for her pupils, she would have to give up her teaching. She was so tired of hearing the same things for over twenty-five years!

One can understand the tiresomeness of teaching some pieces of contemporary composers—especially if used for over twenty years—but tiring of the beautiful classic teaching repertoire is unbelievable.

That this teacher was not only tired of everything to which she was listening at the lessons, but tired of everything, was self-evident; and a vacation was immediately suggested to her. She had lost the eagerness to seek new and interesting music and—most important—had lost the viewpoint of the pupil, that they were hearing the pieces, especially the little masterpieces of the classics, for the very first time. In doing so they should have had, with her enthusiasm, an exhilarating experience.

•

The pupil's response to the attitude of the teacher is so astounding that it is impossible to continue teaching without the keenest enthusiasm at all times.

A young pupil was interviewed recently and expressed a definite dislike for the music of Bach. When asked why, the answer was, "My teacher said I probably wouldn't like Bach, but it was good for me. . . ." Fortunately such cases are rare.

There is no excuse for tiring of any musical literature. There has never been as much piano teaching material of present-day composers as there is today. True, much of it is not acceptable but more than half is musical and pianistic. As to the classics, they should always arouse a deep excitement within the teacher when first representing these to every pupil.

How eagerly one hopes that this particular pupil will show an understanding of Bach, Haydn, Mozart, Schumann, etc. . . .

How eagerly one awaits, almost tensely, for this interpretative sense which the pupil has or has not, but which if present can be developed into real artistry!

This should be as exciting as a day at the races, when you hope your horse will win this time but if he doesn't there is always another race—and always another pupil.

Let all of us ask ourselves these questions:

1. Do my pupils play the classics well?
2. Do I give them before the pupil is ready?
3. Is my teaching repertoire too limited?
4. Do I use the same pieces too much?

•

This writer recently heard during an examination—seven renditions of Schumann's Happy Farmer within forty minutes. At no time did any pupil have the thought that it was a happy piece—their touch and tempi being too limited for such expression. They were busy struggling with notes and rhythm, neither very successfully.

Schumann wrote many things besides the Happy Farmer, just as Chopin has more than the A Major Prelude to his credit.

Have a wide variety of classic teaching repertoire and also an interesting group of contemporary pieces, with the recognition of when and how to present them, and teaching will ever be exhilarating and exciting.

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Suggestions for Reading

From S.S., Pennsylvania, comes this suggestion:

"Would it not have been helpful in answering J.C.'s interrogation (November issue) to have given some suggestions for reading, from which I am sure, he or she, would have profited? Namely, Visible and Invisible, by Matthay; Velocity Plus, by Campbell; The Science of Pianoforte Technique, by Fielden, etc.?

"The authors I mention, as you know, not only tell one what to do but also how to do it. It might profit J.C. in getting some ideas."

Thanks for the suggestion.

Weak Fingers

Several of my older pupils have much trouble in keeping the second and third fingers curved, especially when playing large chords. The left hand seems to be stronger than the right hand but both break at the joints. Have given them many exercises to help this, but fear they have not practiced these exercises. Without special exercises can this weakness be overcome?

S. R., TEXAS.

This weakness cannot be overcome without special practice and exercises. If the pupils will not work on these exercises at home, spend part of the lesson time doing them. Perhaps it is better to do them under your supervision, as they must be done accurately and with much concentration really to accomplish the desired results. If you tell them that they will be obliged to study easier materials if the fingers are not strengthened, it may help—as no pupil wishes to be taken back to easier repertoire.

Too Difficult

When a pupil who has had previous instruction comes to me with a repertoire that is both technically and musically beyond his capacities, I find that leaving this former work unfinished is resented. Should I try to help him struggle through it or explain that it is too difficult? His former teacher, being a friend of mine, makes the situation somewhat more trying.

M. G., NEW YORK.

You might continue some of the former repertoire for a short time and gradually put it aside, saying that perhaps you can take it up later. By giving this pupil material within his ability you will in time improve his understanding of good performance.

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House Bills Would Aid Composers

WASHINGTON, D. C.—Among new measures now under consideration in the House of Representatives are two introduced by Congressman Hugh D. Scott, Jr., which would aid the composer. Both were referred to the House Committee on Ways and Means.

H. R. 5561 proposes that supplement A of subchapter C of chapter I of the Internal Revenue Code be amended by adding at the end the following new section:

"In the case of income (of whatever nature and from whatever source) received by an author, dramatist or composer from a literary, dramatic, or musical work created by him, the portion of the tax imposed by any section of this chapter attributable to such income shall not exceed 3 per centum of such income" and that the amendment shall be applicable with respect to taxable years beginning Dec. 31, 1947.

H. R. 5562 states that section 22 of the Internal Revenue Code (relating to gross income) be amended by adding at the end the following new subsection:

"(a) ASSIGNMENT OF MOTION-PICTURE RIGHTS. All money or other property of any description received by an author, dramatist, or composer upon assignment of motion-picture rights in a literary, dramatic, or musical work which he created, shall be considered as amounts received from the sale or exchange of a capital asset held for more than six months." This amendment is also applicable to taxable years beginning after Dec. 31, 1947.

Both measures are being sponsored by the National Association of Performing Artists, whose general counsel, Maurice J. Speiser, points out that "composers certainly deserve as much consideration as the oil well prospector, who is protected by our tax laws in the manner proposed by H. R. 5562."

Up and Down the Guild Keyboard

JOHN CARRÉ, of Racine, Wisc., artist faculty member of Chicago Conservatory, is a composer in large forms; author of "The Psychology of Piano Teaching." He has concertized throughout U. S.; held master classes in Marquette and De Paul Universities, Racine College, Chicago Musical College. Adjudicator for National Guild and National Federation; five years president of Wisconsin M. T. A.; three of his pupils have been soloists with major orchestras. Mildred Carlson, Mr. Carré's assistant, is chairman of Racine Chapter of Guild.

Guild twins hold attention on two coasts. The Adrian Twins, Shanan and Nurhan, for eight years highest rating Guild winners, pupils of their mother, **Nevarte Adrian,** are concertizing in New England, played with the Boston Symphony. The Randolph Twins, Lois and Helen, pupils of **Ella Connell Jesse,** gave a recital (standing room) at Portland, Oregon, Art Museum.

In piano ensemble field **Mrs. Jesse, Joyce Enright** and **Gladys Packwood** are playing the Bach Triple Concert with West Coast orchestras. **Mr. and Mrs. Sidney Morrow** gave a benefit performance of two-piano music in Brooklyn. **La Salle Spier's** Third Shenadoah Suite for two pianos was presented in Washington, D. C., at Phillips Memorial Gallery.

Two Pennsylvania Guild members will lecture in Europe this summer: **Dr. LeRoy Campbell** and **Hazel B. Dorey.**

Hilda Lewis of Bremerton, Wash., has worked out a point system for her chapter of the Students' Fraternity, using the rules for piano practice formulated by Robert Schumann.

Mrs. Philip V. Speir, State President of Alabama Federation of Music Clubs, writes that her pupil Rheta Jones, Guild winner, has been awarded a four-year scholarship at Eastman School of Music.

Charles Cooke's "Playing the Piano for Pleasure" is a 1948 choice for study courses by National Federation. **Charles Repper's** piano works were programmed by The Musical Guild of Boston.

Rose Raymond gives her annual Town Hall Recital May 16. **William Krevit** speaks April 8 for New Jersey Music Educators. **Eugenia Snow** had seven recalls as soloist with Atlanta Symphony.

•

Mrs. Edwin Hughes graciously suggested this question: *"Do you find the average student more open-minded with reference to modern music than, say, ten years ago?"*

Elizabeth Pommer Shields, Philadelphia.—"I am finding a tendency back to the classics by the adolescent groups."

Josephine Clark, Spokane.—"I've never seen the child who did not respond instantaneously to the modern idioms—he has no preconceived ideas. Modern music rejuvenates the older person—it snaps one into the virility of youth."

Mrs. J. F. Bice, Tyler, Texas.—"Yes, definitely. Fifty per cent or more of the pieces asked for by my advanced pupils now are modern."

Stella H. Seymour, San Antonio.—"I find a greatly increased interest in all modern phases of composition by majority of my class."

Earl Blair, Chicago.—"I do—most decidedly."

G. W.

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(See Pages 5 and 25 of Blue-Covered Syllabus)

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PASSED AWAY

CLARA DAMROSCH MANNES, 78, pianist and teacher, the wife of David Mannes, violinist, and founder and co-director with him of the Mannes Music School, died at her New York home on the evening of March 16. Mrs. Mannes was a member of the noted Damrosch musical family, a daughter of Dr. Leopold Damrosch, and sister of the eminent conductor Walter Damrisch and the late Dr. Frank Damrosch, long head of the Institute of Musical Art. Her mother was Helene von Heimburg, an opera singer who was one of the first to sing Ortrud in Lohengrin. She was born in Breslau, where her father was conductor of the Philharmonic Orchestra, before he came to New York to conduct German opera at the Metropolitan, the New York Symphony and Oratorio Societies. She was brought to America at the age of three, and began piano lessons at six. Her studies were carried on diligently until the age of 18, when she made her debut as a chamber music performer. Mrs. Mannes was active as a gifted teacher throughout her life. In 1898 she was married to David Mannes, noted American violinist, and later concert-master of the New York Symphony Orchestra, who also conducted the concert series at the Metropolitan Museum for years. With him she appeared in sonata recitals in this country and in London. In 1916 they founded the Mannes Music School, which has played a notable part in training young musicians. Mr. and Mrs. Mannes were co-editors with Louis Untermeyer of New Songs for New Voices. In 1926 the French Government awarded her the decoration, Officière de l'Instruction Publique. Surviving besides her husband are a daughter, Marya Mannes Blow, author, and Leopold Damrosch Mannes, composer and teacher, who has taught at the Institute of Musical Art and the Mannes School.

LEO F. FORBSTEIN, 56, composer and musical director for Warner Brothers Studios for some 20 years, died of a heart ailment on March 17. He began his musical life in St. Louis, where he studied violin at 8, led an orchestra while in high school, and later attended the St. Louis Conservatory. He was director of music in film theatres in Kansas City and Los Angeles, including the Metropolitan, the Million Dollar and Grauman's Egyptian and Warner Brothers Theatres in the latter city. He wrote original scores (including the first talking picture, The Jazz Singer), both for Warner's and First National. Since the advent of sound, he had been in charge of the music department for the above studio. Among his film scores in recent years were This Is the Army, Night and Day, Rhapsody in Blue, and Humoresque. His widow and a daughter survive.

JOSEPH REITLER, 64, musician, critic and teacher, died in his New York home on March 12. Born in Vienna, he was a founder of the Neues Wiener Conservatorium, which he directed until the Anschluss in 1938. He served as music critic on the Vienna Neue Freie Presse from 1906 to 1936, was a former president of the Viennese Music Critics Association. He had also been associated with Strauss, Hofmansthal and Reinhardt in the beginnings of the Salzburg Festival. Coming to New York, he headed the opera department of the New York College of Music for five years, and then in 1945 with Fritz Stiedry and Lothar Wallerstein founded the Opera Workshop at Hunter College. Shortly before his death he had completed a book of musical reminiscences. His widow and a brother survive.

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Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

April 1. New York Philharmonic - Symphony, Stokowski conducting, CH, E; Henri Deering, pianist, TH, E; variety concert, TiH, E; Kathryn Cavanaugh, soprano, CRH, E.

April 2. New York Philharmonic - Symphony, Stokowski conducting, CH, A; Vladimir Horowitz, pianist, CH, E; Anita Lipp, violinist, TH, E.

April 3. New York Guild of National Negro Opera Company, CH, A; New York Philharmonic - Symphony, Stokowski conducting, CH, E; Henriette Michelson, pianist, TH, A; Winifred Young, pianist, TH, 5:30 p.m.; Fred Robbins' One-Night Stand, TH, 11:30 p.m.; Paul Crispo, tenor; Winifred Stewart, soprano; Thelma Bob, contralto; Barker Vartenyan, baritone, Sylvan Evans, bass, TiH, E.

April 4. New York Philharmonic - Symphony, Stokowski conducting, CH, A; Anley Loran, pianist, TH, A; Constance Berksteiner, soprano, TH, 5:30 p.m.; Nicholas Farley, tenor, TH, E; Gertrude Lindhorst, soprano, TiH, A; Wallace Thompson, tenor, TiH, E; Mildah Polia, Charles Richard, Debussy program, CRH, 5:30 p.m.

April 5. Juilliard Orchestra, CH, E; George Neikrug, cellist, TH, E.

April 6. Tota Economos, pianist, CH, E; Beata Malkin, soprano, TH, E; Chamber Music Associates, TiH, E.

April 7. New York Interracial Singers, CH, E; Charlotte Bergen, cellist, TH, A; Erwin Laszlo, pianist, TH, E; Julia and Joachim Stutschewsky, concert, CRH, E.

April 8. New York Philharmonic - Symphony, Bruno Walter conducting, Vladimir Horowitz, pianist, soloist, CH, E; Carmelina Delfin, pianist, TH, E; Beatrice Gluck, soprano, CRH, E.

April 9. New York Philharmonic- -Symphony, Bruno Walter conducting, Vladimir Horowitz, pianist, soloist, CH, A; Friendly Sons of St. Patrick Glee Club, TH, E; New York Little Symphony, Joseph Barone, conductor, TiH, E.

April 10. New York Philharmonic - Symphony Young People's Concert, Stokowski conducting, CH, M; Russian Balalaika Musical Society, CH, E; jazz, CH, midnight; Wanda Landowska, harpsichordist, TH, A; Robert Goldsand, pianist, TH, 5:30 p.m.; Fred Robbins' One-Night Stand, TH, 11:30 p.m.; the Ripp sisters, Merry Making with the Muses, CRH, A; the Ripp sisters, harp recital, CRH, E.

April 11. New York Philharmonic - Symphony, Bruno Walter conducting, Vladimir Horowitz, pianist, soloist, CH, A; Olga Paul, mezzo-contralto, TH, A; Robert Harmon, tenor, TH, 5:30 p.m.; Igor Stravinsky program, TH, E; Gareth Anderson, tenor, TiH, A; Edith Weiss-Mann, harpsichordist, TiH, E; John Fleming, baritone, CRH, A; Sonia Portugalova, soprano, CRH, E.

April 12. Rudolf Serkin, pianist, CH, E; Leonid Bolotine, violinist, TH, E; Frederick Heyne, tenor, and Ludlow White, baritone, TiH, E; Elmo Russ, program of own compositions, CRH, E.

April 13. Richard Harvey, baritone, TH, E; Fern Hammers, mezzo-soprano, TiH, E; Emma Foos, contralto, CRH, E.

April 14. Boston Symphony, CH, E; Rosalie Talbott, pianist, TH, E.

April 15. New York Philharmonic-Symphony, Bruno Walter conducting, Eleanor Steber, soprano, Nan Merriman, mezzo-soprano, William Hain, tenor, Lorenzo Alvary, basso, Westminster Choir, CH, E; Roland Gundry, violinist, and Grant Johannesen, pianist, TH, E; Henryka Poltorak, mezzo-soprano, TiH, E; Hope Bower Eddy, soprano, CRH, E.

April 16. New York Philharmonic-Symphony, Bruno Walter conducting; Eleanor Steber, soprano; Nan Merriman, mezzo-soprano; William Hain, tenor; Lorenzo Alvary, basso; Westminster Choir, CH, A; Paul Whiteman's Orchestra, CH, E.

April 17. Boston Symphony, CH, A; Richard Tucker, tenor, and Georges Enesco, violinist, CH, E; Fred Robbins' One-Night Stand, CH, midnight; Genia Robinor, pianist, TH, A; Alice Smiley, pianist, TH, 5:30 p.m.; New York Mandolin Symphony, TH, E; Philadelphia Choral Society, CRH, E.

April 18. New York Philharmonic-Symphony, Bruno Walter conducting; Eleanor Steber, soprano; Nan Merriman, mezzo-soprano; William Hain, tenor; Lorenzo Alvary, basso; Westminster Choir, CH, A; Luther Saxon, tenor, TH, A; Jane Richards, soprano; Delbert Sterrett, tenor, TH, 5:30 p.m.; Paulist Choristers of New York, TH, E; Joseph Cole, baritone, TiH, A; Mozart Orchestra of Henry Street Settlement, TiH, E; Manhattan Opera Company, CRH, E.

April 19. National Orchestral Association, CH, E; Sophia Melvin, pianist, TH, E; Musicians' Guild, TiH, E.

April 20. Vassily Zavadsky, pianist, CH, E; Herbert Swanson, bass-baritone, TH, E; Madeline Reed, soprano, TiH, E.

April 21. New York Youth Concert, CH, A; National Orchestral Association, CH, E; Alberta Childs, pianist, TH, A; Kraeuter Trio, TH, E; Kathryn Ward, soprano, TiH, E; Leslie Frick, mezzo, CRH, E.

April 22. George Gershwin Memorial Concert, CH, E; Eunice Eaton, pianist, TH, E; North Jersey Philharmonic Glee Club, TiH, E; Inez Bertail, soprano, CRH, E.

April 23. National Orchestral Association, CH, E; Agnes Carlson, TiH, E.

April 24. United Nations Symphony, CH, E; Fred Robbins One Night Stand, CH, midnight; Lourdes Lages, pianist, TH, A; Roseville Singers, TH, 5:30 p.m.; folk music concert, TH, E; Aldona Strumskis, pianist; Jonas Butenas, baritone, TiH, E; Rand Smith, baritone, CRH, A.

April 25. Count Basie, jazz, CH, E; Armenian Art Chorus, TH, A; Aristo Artists, TH, 5:30 p.m.; June Mandel, pianist, TiH, A; Pravoslav Krch, violinist, TiH, E.

April 26. Vincenzina Franchini, soprano, TH, E; Rena Greene, pianist, TiH, E.

April 27. Eva Iaci, pianist, TH, E; Evelyn Salisbury, soprano, TiH, E.

April 28. Downtown Glee Club, CH, E; Vladimir Weisman, violinist, TH, E; Gerda Christensen, soprano, Remy De Varenne, tenor, TiH, E.

April 29. Anna Daube, soprano, TH, E; Madeline Carabo, violinist, assisted by Carol Robinson, pianist, TiH, E.

April 30. Collegiate Choral, CH, E; Rae Muscanto, soprano, and Charlotte Beit, mezzo-soprano, CRH, E.

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NEW PUBLICATIONS

Grant Fletcher's An American Overture won the Duluth Symphony contest for an American Symphonic work. The prize includes publication by Mills Music Co., and a performance by the Duluth Symphony on April 23. Mr. Fletcher is the conductor of the Akron Symphony. Honorable mention went to Jean Berger for his Overture Creole. . . . Many other winners have recently been announced. Reuel Lahmer, composer-in-residence at Carroll College, received a total of $225 in cash awards as winner in the orchestral division of the Wisconsin Centennial Music contest, first and second prizes in the instrumental solo division and the only prize in band and chorus area. The prize winning works were Four Chorale Preludes for Orchestra, Suite of American Folk Hymns for violin and piano, and organ solo, Song, and The Campbells Are Coming for band and chorus. . . . Pia Sebastiani, 23-year-old pianist-composer of Buenos Aires; Edino Krieger, 19-year-old composer of Santa Clara and Hector Tosar Errecart, 25-year-old composer of Montevideo are the winners of the South American contest sponsored by the Empire Tractor Corp., for a summer's study at the Berkshire Music Center. . . . Forrest Goodenough, pianist-composer, has received the first Woodstock Foundation award. . . . Paul DesMarais and Claudio Santoro will share the 1948 Lili Boulanger award. . . .

Chappell & Co., has released a complete vocal score of Kurt Weill's Street Scene. . . . Hazel Cobb, Dallas piano teacher and composer, who has had piano instruction books published by Mills Music, Inc., is currently lecturing to piano teachers in music shops throughout the Southwest. . . . Two faculty members of Cornell College in Mt. Vernon, Iowa, have had pieces published recently. They are Ruth Ray, violinist and Paul Koepke, instructor in music theory, woodwinds and director of the college orchestra. Carl Fischer and Rubank are the publishers. . . . An orchestral arrangement of Lecuona's Cordoba and five arrangements for solo wind instruments with piano accompaniments of the composer's popular Malaguena have just been issued by E. B. Marks Music Corp. . . . Max Reiter recently conducted the San Antonio Symphony in the world premiere of Don Gillis' Four Scenes from Yesterday and the American premiere of Richard Strauss' Die Frau Ohn Schatten. . . .

In addition to the prize-winning Morris Symphony No. 3, other Texas composers represented on the March 13 Houston Symphony concert were Thomas Beversdorf, Jr. (Portrait of Carlos Chavez), Otto Wick (Gulf of Mexico), Julia Smith (Overture to Stranger from Manzano) and Louis B. Gordon (Overture for Orchestra).

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For String Orchestra

A MOUNTAIN TUNE, by Herbert Sumsion. Oxford University Press. Carl Fischer, Inc., N. Y. $1.25.

Richly scored for strings, this piece will sound exceptionally full because of a polyphonic fabric where instruments move in relation to one another each carrying strands of thematic material. The work, rather short, consists of a *lento* section in D major followed by a *l'istesso tempo* in F sharp minor, after which a *da capo* reintroduces the main theme.

For Flute and Piano

THRENODY, Op. 66, by Gardner Read. M. Witmark & Sons, N. Y. 60c.

Marked "larghetto, quasi sarabanda," this piece has a piano accompaniment consisting largely of gloomy chords, over which a widespread melody is taken by the flute. Some of the melodic leaps are quite unsuspected, adding to the dissonant character of the piece. There is a short cadenza toward the end. Beginners would perhaps do better not to attempt this piece, which is difficult and demands a knowledge of modern stylisms.

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with the manuscript of his Second Symphony, Op. 30. Although composed in 1929, the work will have its first coast-to-coast broadcast on April 11 by Bruno Walter and the New York Philharmonic-Symphony Orchestra over CBS (3 p.m., EST). (Photo, courtesy ASCAP.)

For Violin and Piano

JOTA, by Lillian Fuchs. M. Witmark & Sons, N. Y. $1.

This is a tuneful piece that avoids the banality of most Spanish-derived music. The violinist has all of the melodic material, since the pianist is busily occupied with a repetitive pattern that continues in nearly every bar of the work. To play this piece a violinist needs spirit, rhythmic feeling and a good technique, for some sections are difficult.

For Piano Solo

ARIA (from Toccata No. 2) and MINUETTO (from Toccata No. 4), by Alessandro Scarlatti; PERPETUAL MOTION, Op. 11, by Niccolo Paganini; transcribed by Rosalyn Tureck. Carl Fischer, Inc., N. Y. 40c and $1 respectively.

The transcriptions from the works of Alessandro Scarlatti are brief: an Aria from the Second Toccata and the Minuet from Toccata No. 4. Both are slow and stately, requiring little in the way of technique. The well-known Perpetual Motion by Paganini is here an exercise in fast-moving scale passages. It could well be used as a preparatory etude for works like Chopin's Op. 10, No. 2, since the right and left hand figurations are fairly similar.

CHROMATIC SONATA, by Richard Yardumian. Elkan-Vogel Co., Inc., Philadelphia. $2.

The name of this work is derived less from anything in the way of chromatic melody than an over-all chromatic harmonic scheme. Yardumian's chromaticism is scarcely like that of Cesar Franck; it is modern and dissonant. There are, however, many imaginative touches in this well-thought-out sonata, which has three movements. The first, marked "very lively," has several contrasting sections, chief of which is a cleverly-devised melodic pattern over a steady figure in the left hand. The second movement is freely rhapsodic and the finale again shows alternation of moods, ending with a figure fading away.

For Voice and Piano

SONGS TO THE PLAYS OF SHAKESPEARE, by Thomas Arne, edited by Philip Miller. Music Press, Inc., N. Y. Vol. 1—songs 1-6, $1.50.

Included in this volume are Why You Here Do Snoring Lie (Tempest), Where the Bee Sucks (Tempest), Orpheus With His Lute (Henry VIII), Under the Greenwood Tree, Blow, Blow Thou Winter Wind and Hymen's Song (all from As You Like It). Some, like Where the Bee Sucks, are relatively familiar; some are seldom heard. Despite some obvious Handelian derivations (Orpheus With His Lute is a good example) the music is tasteful, skilfully written and above average in melodic interest. All are arranged for medium voice. The useful notes by Philip L. Miller should be read by singers before they study the songs.

PREACHIN' and SILVER HORN, by Esther Cooper. Volkwein Bros., Inc., Pittsburgh. 60c each.

Both of these are from the composer's Negro Sketches, and both have the aspects of spirituals. The lyrics, by Helen Williams, are in dialect. Preachin' begins with the words "Sistah, Bruddah! He am de way! You all been sinnin' an' you got to pray." Silver Horn starts out with "I'm Fixin' for to have me a silver horn in heaven, an' a robe to wear. . . ." The keys are in D minor and B minor respectively.

CANTO DE UNA MUCHACHA NEGRA (Song for a Dark Girl), by Silvestre Revueltas; COPLA TRISTE (Elegy), by Salvador Ley. Edward B. Marks Music Corp., N. Y. 60c.

Canto de una Muchacha Negra is a powerful and bitter piece of work. "Negra," here translated as "dark," is obviously meant for Negress; the translation begins "Way down South in Dixie (Break the heart of me) They hung my black young lover to a crossroads tree." Most of the vocal line is declamatory, with crashing, dissonant chords expressing the mood. This edition gives separate vocal lines in Spanish and English.

Salvador Ley's Copla Triste is a skilfully written song, bleak and mournful. Very short, it gets to the essence of its lyric without waste of time. Both of these songs are on Marks' Contemporary Latin-American Composers' Series.

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New Books and Music for the Teacher

Reviewed by HENRY HARRIS

For Violin Solo

MY LORD, WHAT A MOURNIN' and MIDLAND TUNE, by Ruth Ray, 50c each. These make an interesting addition to the teaching repertoire for the second year violin student. The first piece is a transcription of two verses of the familiar negro spiritual, affording the pupil scope for expressive playing and observation of dynamics, and with the last half of the piece in double stops. The second piece is a sprightly bit of gaiety, with a few measures of harmonics at the close. Piano accompaniment is simple. Carl Fischer, Inc., N. Y.

SONG OF THE JOLLY MILLER, by George F. McKay, 35c. In first position, key of A Major, here is a jovial item to use for one of the pupil's first pieces. In 4-4 time, with rhythmic interest. A simple piano accompaniment. Theodore Presser Co., Philadelphia.

Songs

THE BANKS O'DOON, by Gordon Brewer, 40c. Robert Burns' poem is set to very appropriate music in this somewhat modal song. The accompaniment is imitative of bagpipes and adds to the Scotch flavor of the doleful melody. Two pages in length. Medium voice. THE BUBBLE FAIRY, by Helen Sherman, 50. A short amusing description of an elf's adventure inside a soap bubble, giving the singer a chance to display his sense of humor. The words are by Marjorie Barrows; range is medium voice. TO POEMS BY CHILDREN, by Alfred Uhler, $1.40. Three songs entitled The River, Hills, and The Moon, which provide appropriate settings for poems written by children only nine or ten years old. The style of the music is simple and direct, and the successful blending of words and melody makes this a triad of songs worth hearing. Medium voice. The Composers Press, Inc., N. Y.

GO, LITTLE SONG!, by Lily Strickland, 50c. A vivacious melody in waltz time. Words are by the composer. Medium range. MOUNTAIN GIRL'S LAMENT, arranged by Victor Young, 50c. This is another valuable addition to the growing list of American folksongs which are part of the lore of our back hills and mountains. Obtained from natives of the East Tennessee Mountains by Robert de Armond, Mr. Young has very successfully recorded and arranged this song. Available in three ranges, medium to quite low. Theodore Presser Co., Philadelphia.

THE SEA AT DUSK, by Nicholas Douty, 50c. Written in impressionistic manner, this is a convincing picture of a marine scene. Words by the composer, for low voice. Oliver Ditson Company, Philadelphia.

O FRIEND!, by Ernest Lubin, 50c. The words of this prayerful and recitative-like song are by Baha'u'llah, leader of a large Persian religious sect, and are taken from this religion's book of revelation, called Hidden Words. The music is free both melodically and harmonically, and suits the poetic words. The Arthur P. Schmidt Co., Boston, Mass.

Reviewed by T. ROBIN MACLACHLAN

Books

A WORK BOOK IN THE FUNDAMENTALS OF MUSIC, by H. Owen Reed, $1.50. This is a book presenting music theory and other fundamentals in music study. Harmony, ear training and sight singing have been correlated. The author, who is an Associate Professor of Music at Michigan State College, has organized the book for study with great care. Perforated work sheets in the last 40 pages are one example of the attention given to the convenience of teachers, particularly those who have large classes. The book will be helpful to vocal or instrumental students who are planning to take a written or oral examination for entrance to a school or college. Mills Music, Inc.

For Two Pianos

THE ORGANIST, by Cedric W. Lemont, second piano part by Frances Frothingham, 75c. This is a short piece in slow tempo with wide skips and heavy chords. It is third grade in difficulty and both parts require hands that reach the octave. It is recommended as a recital number, perhaps for two pupils who were a little late in beginning piano study. Carl Fischer, Inc.

Piano Books

GETTING ACQUAINTED WITH THE KEYBOARD, by Hazel Cobb, 75c. A 32-page book of practice patterns to be used in the early stages of piano study. These are not pieces but designs often found in piano music, repeated on different tones of the scale. The author suggests extension of the designs to several octaves and their transposition to several keys. Pupils whose hands are small will be able to play every page of the book. Mills Music, Inc.

SELECTED SECOND GRADE STUDIES, compiled by David Lawton, 60c. This is a 28-page volume of studies, selected from the works of Gurlitt, Parlow, Bilbro, Streabbog, Bugbee and Kohler. The studies are graded and some of the older ones appear under new names. They have been chosen for musical quality and the technic that should be acquired in this grade. Theodore Presser Co.

For Piano Solo

Three pieces by Camargo Guarnieri. LUNDU, 75c. The composer explains that the Lundú is a traditional song-dance, probably older than either Maxixe or Samba. A rapid tempo and provocative rhythm, characteristic of the dance, are sustained throughout. Dissonance and the whole tone scale establish the mood of the dance and the modern character of this concert piece. FICARAS SOSINHA, 60c. A plaintive melody and thin, dissonant harmonies express the unhappy implication of the title, translated, "You Will Be Left Alone." MARIA LUCIA, 60c. The most ingratiating of the three pieces, this one is recommended as the student's introduction to the works of this young composer. It is a small piece, telling a simple story. A rhythmic characteristic is the frequent changing of time signature. Music Press, Inc.

THREE SONNET SONATAS, by Bernard Whitefield, $1.00. These short sonatas lack many of the familiar characteristics of the sonata form. The composer has created a new form, or rather has adapted a poetic one from the sonnet. The first section of each movement is of eight measures; the second is of six measures, the number of measures corresponding to the number of lines in a sonnet. The composer's use of harmonic polytonality will be most interesting to all those who use the newer modern music in teaching or repertoire. Paragon Music Publishers.

THE MISBEHAVING CLOCKS, by Edward Earle, 60c. Of the many clock impressions and imitations in piano music, few capture the spirit of the clock shop as this one does. Big Ben chimes out 6 a.m. as a warning of the proprietor's arrival. As an encore number for the artist or advanced student the piece provides just the right touch of brilliance and humor. Edwin H. Morris and Company.

TUS CARICIAS, by Joseph Enrique Pedreira, 50c. Many of the dance rhythms of South America seem to require a flowing or sentimental melody over an insistent rhythm. The composer has used both ingredients to advantage in this "dance for the piano." The piece was awarded first prize at the Juilliard School of Music. Edward B. Marks Music Corporation.

VALCIK, by John Mokrejs, 40c. This is a piece for the student pianist of moderate ability. A graceful and melodious waltz in E flat major and B major, it is interesting in modulation and easier to play than it sounds. IN AN ORIENTAL MARKET PLACE, by Harold Wansborough, 40c. The pipe of the snake charmer is heard in the market place, accompanied by drums and tambourines. There are some passages in double notes but they fall easily under the hand. The piece is easy and attractive for children in second grade work. J. Fischer and Bro.

SABRE DANCE, by Aram Khachaturian, transcribed for piano by Oscar Levant, 60c. A good transcription of one of the current radio favorites. As will be expected the original has been faithfully followed within the limits of reasonable ease in playing. Although considerable work is required because of the rapid tempo, advanced students who are interested in the piece will enjoy studying it. Leeds Music Corporation.

PRELUDE, FUGUE and VARIATION, by César Franck, transcribed for piano by Anis Fuleihan, 75c. The new adaptation will be of interest to many pianists. It is a real addition to the piano literature. The technic involved is largely that of holding melody tones and handling the pedals expertly for singing and sonorous tone production. Heritage Music Publications, Inc.

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Rachmaninoff Fund Finals, April 29

The five young pianists competing in the National Finals of the Rachmaninoff Fund's contest will be heard in a public concert at Carnegie Hall, April 29, for which tickets are being sold. They are Ruth Geiger, Grace Harrington and Gary Graffman, Philadelphia; Seymour Lipkin, Cleveland, and Jeanne Therrien, Boston—all regional winners. Announcement of the award will be made to the audience at the concert.

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IN SCHOOLS AND STUDIOS

(Continued from page 15)

Airoff Introduces Concerto

Recent winner of the Gainsborough Award in San Francisco, Helen Airoff, on March 16 made her New York bow at the Mannes Music School where she is a faculty member. The young violinist was ably assisted at the piano by the director of the school, Leopold Mannes. The recital opened with a classical reading of Schubert's seldom heard Duo in A, Op. 162. Then followed Brahms' G Major Sonata, Op. 78, played with sensuous appeal, clear and singing in tone, yet never unduly sentimental. After intermission Miss Airoff gave New York premiere to the Concerto for Violin by John Verrall, young Iowan composer now residing here. This is a strong and colorful work in the modern idiom and strictly classical in structure. The second movement, "Always Slowly and Gently," shows Gershwin's influence. The concerto gave Miss Airoff opportunity to prove that she is also at home in modern works. A lyrical performance of Chausson's Poeme brought the recital to a close. E.K.

Robert Korst Singers Appear

Prof. Robert Korst is the teacher of many active singers. Kathie Barr, 18-year-old soprano who has appeared on television, will sing the title role in Countess Maritza at the Opera House of Melbourne, Australia. Elizabeth Wysor sang Amneris in Aida and Brangaene in Tristan and Isolde with the Vienna Opera, and appears in the latter role in Brussels with Kirsten Flagstad. Noni Franklin, coloratura soprano, was heard in Los Angeles in Menotti's The Medium and as Rosina in Barber of Seville. Lore Meyer Schick was soloist with the Buffalo Symphony under William Steinberg. Britten's The Rape of Lucretia, to be produced in New York, will feature Alice Howland. Emil Renan is engaged for the same production. William Horne is singing Alfredo in La Traviata, Rodolfo in La Boheme and the tenor role in Amelia Goes to the Ball with the New York City Center Opera. The new musical Romance, coming to Broadway, has Manfred Hecht as the principal baritone.

Ireyne Starikoff Presents Pianists

Ireyne Starikoff, pianist and teacher, presented Arlene Fenichel, Doris Penn, Antoinette and Gilda Marraffino in recital at her studio on Feb. 29. They were heard in music of Paderewski, Debussy, Chopin, De Falla and others, and Miss Starikoff played a group of Chopin, Liszt, Debussy, Rachmaninoff. On March 21 Miss Starikoff's junior pupils gave a program—Judith Ganeles, six years old, Seymour Salob, Dolores Samalin, David Ganeles, Sandra Samalin, Eleonor Eigin, Claude Jonnard, Leon Salob and Robert Sterling. Ten of her students will appear in the National Piano Auditions sponsored by the National Guild of Piano Teachers.

Helen Airoff, violin, and Leopold Mannes, piano, were heard in recital on March 16 at the Mannes School.

Jolliffe Artists Heard

Artist students from the Norman Jolliffe Studio continue active. During the week of March 22, Norma Terris filled a return engagement with the Detroit Opera in Bitter Sweet. Morton Davenport, baritone on the Hour of Faith radio program, sang concerts in Hornell, Somerville, Chatham and Cooperstown. Warren Brown and Edmund Heard were presented in baritone roles at Millburn Paper Mill Playhouse during the past two seasons and Richard Torpey in the title role in Rigoletto and the Barber of Seville with the American Theatre Wing Opera Company. Grace Shanazarian was soprano soloist with Roseville Singers in Philadelphia and Newark and Kathryn McGuigan, soprano, was heard with the West Hudson Symphony in Kearney, N. J. In April, Beatrice Gluck gives her second recital in Carnegie Recital Hall and Burson Wynkoop is booked for a recital with the Music Club of Wilmington, N. C., following an appearance in Washington, D. C. Al Stewart, baritone of the Stewart and Barbour duo, sang in Toronto and Pottsville.

MARY MAIUZZO

Song Program Given By Mary Maiuzzo

Mary Maiuzzo, soprano, was heard on March 12 at the studio of H. Maurice-Jacquet in Steinway Hall. In a program of Italian, French, German and English numbers she showed promising qualities—a pleasing voice, well controlled, and commendable artistic feeling.

This was Miss Maiuzzo's second recital of the season, the earlier one having taken place in November at the Barbizon-Plaza. D.B.

Minneapolis Announces Course

MINNEAPOLIS.—The University Artists Course for 1948-9 will present seven concerts, given by the Orchestre Nationale of France, conducted by Charles Muench; Ebe Stignani, mezzo-soprano, making her first U. S. tour; Ezio Pinza, Metropolitan bass-baritone; the Robert Shaw Chorale; Isaac Stern, violinist; William Kapell, pianist; and Marian Anderson, contralto.

The 16th subscription programs of the Minneapolis Symphony, conducted by Dimitri Mitropoulos, featured Tossy Spivakovsky as soloist in Beethoven's Violin Concerto; three fragments from Berg's Wozzeck, with the soprano parts sung by Shirley Hammergren of St. Paul, a member of the Hamline University faculty of fine arts; and three chorale-preludes by Bach, arranged for cello and piano by Kodaly and orchestrated by Yves Chardon, in which Henriette de Constant was soloist.

Phila. Conservatory Has Concert

PHILADELPHIA.—The Philadelphia Conservatory of Music, Maria Ezerman Drake, managing director, presented the season's fourth faculty concert on April 7 at the New Century Club. The program was given by Vincent and Dorothea Persichetti, Elsa Hilger, Inez Koutzen, Boris Koutzen, William Bless and Perry O'Neil. Miss Hilger was heard in an arrangement for cello and piano of Boris Koutzen's Concert Piece for Violoncello and String Orchestra; Inez Koutzen was at the piano.

Queena Mario Artists Appear In Varied Engagements

William McGrath, artist-pupil of Queena Mario, will be tenor soloist under Toscanini at the April 26 performance of the Verdi Requiem and Te Deum at Carnegie Hall. Dorothy Stahl, heard on the semi-finals of the Metropolitan Opera Auditions of the Air, sings with the Toledo Symphony on April 7. Vivian Bauer was mezzo-soprano soloist at the Messiah Festival of Lindsborg, Kan., during Easter week. Miss Bauer continues a tour of appearances in South Dakota, Washington and Kentucky, ending with a concert at Town Hall on April 25 with the Aristo Quartet.

Frances Bible sings the leading mezzo role in Cosi Fan Tutte at Stevens College, April 29, 30 and May 1, and with the Chautauqua Opera this summer, as well as in The Mikado and Faust. Annette Burford will take the chief soprano parts of Cosi Fan Tutte at Stevens College, and, at Chautauqua, the same work, Boheme and The Mikado. Evelyn Salisbury sings in concert at Times Hall on April 27 and in Lorraine, Ohio, on May 3.

The title role in Rigoletto will be sung by Douglas Reiff on April 12. Frederick Heyne was presented in concert, sponsored by S.A.I., at Susquehanna University at Selinsgrove, Pa., on March 11. Mr. Heyne also appears at Times Hall on April 12. A program of Operatic Highlights brings Dorothy Stahl, Adrienne Auerswald, Frances Bible and William McGrath to Norfolk, Va., on April 12.

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